## REFLEX OF THE DRAMATIC EVENTS OF THE

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#### NYM CRINKLE'S FEUILLETON

How the Hard-Worked Married Men and Bachelors Enjoy Themselves in Town -Working Up the Country-Cottage Square Bulge on His Family - The Whole Iniquitous Snap Laid Bare by Brainsby-Country Cousins Brought to Town, Taken to the Casino, and Taught to Flirt-The Drawback of Epistolary Correspondence with the Wives in the Country.

Having packed all our women-folk off to the country, says Brainsby, we married men and bachelors are now enjoying ourselves in the city. This is our season of unalloyed comfort. It's not very honorable in me to "give the snap away," as the boys say, but I trust to you to keep it mum, and when you get a chance run down to the city and hunt us up. Then I can show you that only we men truly enjoy ourselves when the intolerable hot weather

Intolerable-ha! ha! I suppose, Brainsby says, you know we work this illusion up in the newspapers and by the aid of the doctors. We write those dreadful editorials on the Broking Sodom and the roasting babies. We commence reading the increased mortality lists about the 15th of June. We read them aloud at the breakfast-table and sigh and remark, "Heaven save the children this Summer in this Sahara" And then the women look sad and sympathetic. If your family doctor is a good fellow, he will manage to say something when he comes about the absorption of heat by brick walls; he will remark casually that diphtheria and zymotic diseases generally are going to be prevalent this Summer, and incidentally allude to the exposures made of the quality of our milk.

A well-regulated household can be worked up to the country-cottage racket in two weeks. It takes about three to consummate a plain farm-house scheme. And about the first of July, if you are judicious, you will get ail the women off. Of course you can't leave your business. You are tied-or, to speak more correctly, chained-to the oar. You had hoped to be able to take a breathing spell, but vital and pressing interests-business exigencies is a capital phrase; I always use it with subtle effect-these things prevent you from going out of town. But you will not hear of the family remaining in the city. Ah, no! the girls, dear things, must have fresh air.

You ought to be able to see them all off at the Grand Central depot before the Fourth of July, bag and baggage. It is always a moment

Your better nature feels sorry for them; but his is only a passing shadow. You promise that you will not work too hard, and will keep out of the sun in the middle of the day, and write twice a week. Then they all depart.

The last tie is broken. You are a boy

You go straight to Jenkinson's flat and meet Perkinson and Robinson. You remark, with a tear in your eye, that "you've got 'em all off." Jenkinson says, "So have I," and Robinson nods a nod of deep-seated unanimity. Then you all join hands and sing a song of treedom.

From that moment begins our Summer vacation. By the middle of July all our set have unloaded their women into the country. If you go to Delmonico's at four o'clock in the afternoon you will see all the middle- aged fellows at the tables on the Broadway side, smil ing and jovial. A great responsibility has been lifted from their souls. A well-defined absence of restriction, so to speak, animates them. They have changed their personal appearance, too. Old Nat Golliver, you will notice, has come out in a natty straw hat with a polka-dot ribbon on it, and wears a jaunty vachtsmans tie; and Smearsley has dropped his rusty suit of respectable black and has taken to white flannel. There is a proud conscious. ness on the animated faces of these enfranchised old cocks that they will not have to be in by ten o'clock; that they can renew their youth for a month; that they can "Whoop it up" till morning if they please, and not have to lie about it.

Over and above all is a pervading satisfaction at the thought that their women are wearing themselves to a shadow at wateringplaces; struggling for a square meal in out-ofthe-way farm-houses; dressing themselves three times a day by the sea; pining for Mail lard's and Pinero's and Pursell's in the idyllic kinson's were pulled from the consemme, it hands at Belle Urquhart as if she was a god-

fastnesses of the mountains; and doing a thousand wearisome and uncomfortable things be cause they are in the country and must believe

they are happy.

It is only in the Summer that the family man of the city gets the square bulge on his Racket-The Family Man Gets His family, and he does it by working the out-oftown illusion. He knows that-such is the de pravity of human nature—these women would never leave New York if it were not for their firm belief that the men had to toil and sweat while they are gone; and your true man is too chivalrous to rob them of that little ideal, and too weak to realize it of course.

It is my intention, continues Brainsby, to make a clean breast of it and tell you the whole iniquitous snap, and I know you are too good a fellow to rush off and write a letter to | lorgnettes and wonder what woman Perkinson the women in the country and give it all away. Don't do that! They think they are enjoying

would be with an air of gallantry, ae if he had discovered a souvenir.

And Perkinson calls his afternoon teas matinees." I declare it's like a fairy dream to take dinner at Perkinson's in July, and we middle-aged war-horses renew our youth in the quiet and seclusion of his parlors

You must understand that we have succeeded by years of agitation in creating the popu lar impression that there are no amusements in the city in the dog-days We have suborned the press to keep up the racket about the dead season and the closed theatres But you should see us at the ever open Casino

Mind you, all the gilded youth and their mammas are gone There's no impertinent old society women there to bend their has with him, or who that freckled girl is with Brainsby. No, sir! The Casino presents the

dess and go into ecstacies over Belle Cole as if she were a saint-and, for all I know, she may be. They scream when Wilson falls down stairs, and you never can make them believe that falling down stairs is his specialty, and that he studied for it and got a diploma. With their sweet, innocent natures, they look upon it as spontaneous.

They keep time with their little feet when the orchestra plays, and they pronounce everything just too lovely. They drink lemonade after the performance with a gusto and economy that make the petit soupers golden. They dance at Terrace Gardens like Bacchantes They do not spurn the Staten Island ferryboat, and they make light of the returning mobs. They eat crabs at St. George's with hilarious glee, and drive out to Clarement with childish zest.

Under these influences Perkinson gets a new themselves, and they think we are not-which aspect of a close corporation of genteel mid- light in his eye and a new elasticity in his

the Union Club The new chipper air, the enlarged satisfaction in their eyes, ought to inform you that they have got the gente and the most economical racket. For these girls detest champagne; ice-cream is their weakness, and one hour at Macy's never foots up more than ten dollars. As a rule they only want cologne and braid and ribbons and hand kerchief-boxes. If you notice Perkinson at the club, you will see that no yacht race, no lawn-tennis, no horse-race, no cottage by the sea or trout in the mountains can budge him. You must see that he has taken suddenly to Mansfield matinees and Casino entertainments. You can't escape the conviction that Bull's Ferry and Gien Island have tisen in his estimation. If you look at his white hands you will see the blisters made by the swings at Brighton; the fiery tinge of his nose is faded, owing to the lemonade he drinks. It is his idvilic season. He even writes verses for albums, and the cunning photo-

at-home fellows you see at the Calume

graphers stay in town and lie in wait for

There's only one drawback, says Brainsby. and that is the stern duty of epistolary correspondence with the women in the country. After a day's romp with these cousins, you have to sit down and write methodically like this:

"My Dear: I trust you and the girls are enjoying the country. Life here is not worth the living. But men must work-you know the adage-and women who, unlike you, must stay here, must also weep. If it were not for the engrossing cares of business, I suppose I should die in the city now. It is absolutely deserted. As I came down Broadway yesterday they were cutting the grass in front of the Fifth Avenue Hotel. I enclose you a daisy that I picked on Maillard's step. It tells a rad story of desertion. But, heigh-ho! I must away to my work. I have no time to be sentimental. Give my love to the girls, and tell them to think sometimes, in their mad pursuit of pleasure, of their weary Pa, chained here to the laboring oar. I enclose cheque."

Sighs of passing commiseration, says Brainsby, go up from hotel verandas on the receipt of that letter. The dear women pity you from the bottom of their hearts, and then change their costumes and the cheque and be happy. It is one of the privileges of life to be able to make the dear creatures contented and joyous with very little labor-In the Summer.

But I am afraid Brainsby is a sad dog, or he never would have gone and given all this away; and now that it is given away, and THE MIR-ROR will be read by dove-eyes on all Summer verandas next week, with wild amazement, it looks as if the Summer business at the Casino would fall off next year and metropolitan lemonade fall in price.

But let us hope not-for the sake of the



A writer for THE MIRROR, now in London, called on Buffalo Bill in his tepee the other day. The scout said he was nearly exhausted by the hospitable attentions of the Engl sh beau monde-or words to that effect. Pointing to a great heap of cards and invitations of all sorts on his table (which, by the way, also bore in a velvet frame photographs of the Prince and Princess of Wales, presented by those august persocages), he said:

"I have to go out two or three times a day to entertainments of various kinds. What they call 'the Buffalo Bill racket' is the fashion. It begins after my regular evening performance, and may stretch out an indefinite length of time."

While THE MIRROR'S representative was talking with Mr. Cody he received a note from a woman of fashion, whose husband-an army officer-holds an appointment in the royal household. She begged him to come upon any day in the near future to her country residence, as the wished to hold a grand reception in his honor. This was but a single in stance of the social craze for the famous

The letter containing the foregoing gossip concludes as follows: "It is a pity that the American Exhibition' here is but a wretched collection of small London shops, without even an honest soda-water fountain to give it a Yankee coloring. The art department is probably the worst display of the kind that the world has, up to the present time, had the ill-fortune to see. The long hair worn by Buffalo Bill is a surprise to the English offcers. I was asked at a dinner the other night



LILLIAN LEWIS.

Well, sir, imagine our delicious vacation during July and August. Picture to yourself the cool, airy flats thrown open; the back parlors with meerschaums lying on the piano, and soda-bottles poked under the centre-table. and cigarette ashes in a circle on the Turkey rug. A calm, mild, delightful air of looseness and cussedness settles upon everything. Perkinson always engages a special set of servants when the family is gone They are piquant, airy, Summery maids that float in on muslin wings and stand on one toe when they serve the coffee glacé. You never can have this ornamental style of help when the women are home. The middle-aged and homely gets into the soup it annoys you. But if a

is the only real enjoyment they get, poor dle-aged men accompanied by bevies of rosycheeked houris.

Do you know who the houris are? I will tell you. They are our country cousins; and mark you this-"cousin" is generic. It includes nieces' aunts and the nieces' acquaintances. The moment we get things ready in

town down come the "cousins." We begin to get letters from them about the first of July. They read like this: "Dear Uncle ["uncle" is generic, too]: We shall have our hay in by next week, and are coming to the city. I suppose all the folks are away, which will make it awfully lonely; but we must come and do our shopping. I wonder it there is anything going on in town. But if there is, you will be sure to know, and show waitress has no aesthetic value. If her halr it to us. Won't you, that's a good old dear?"

Why, the Casino some nights smells like whole lock of the cherry-ripe blonde at Per- sweet clover with them. They clap their

game leg. What is Saratoga to him, or the harrowing formalities of Mount Desert? You couldn't bribe him to go to Cape May, and the Catskills are barren indeed by the side of New York. Go to the country, indeed! Why, all that is best in the country comes to him. The bouncing Grace is like a pot of new butter; there are peaches and cream in the cheeks of Mary Matilda, and Margaret Ann, ox-eyed and hay-scented, gurgles through his vacation like a mountain brook and makes the daisies of contentment grow along all her banks.

Then, you know, says Brainsby, we have to teach them how to flirt. They have a notion, when they come to New York in the Summer, that they must be a little wild, like their fathers and brothers who come in the Fall, and generally forget to tear up all the notes when they throw their pantaloons over a chair at home.

Now this, goes on Brainsby, will explain to you the improved appearance of the stay- whether all American army officers wore their AND THE PROPERTY OF THE PROPERTY OF THE PARTY OF THE PART

that fashion. My questioner was a young chap of the Guards, with no hair worth speaking of on his aristocratic young

"'Ah," he observed, 'really, now that-Boffalo Bill sees how they wear the bair in England-aw-don't you think he'll have his own cut?"

#### At the Theatres.

omer theatricals have reached the lowest ebb. The week has brought nothing new, and such people as desire amusemen must find it in the comic opera representation s at the Casino or Wallack's or in the sole dramatic ent rtainment now in progress at the Madison Square.

Erminie will celebrate its 450th performance at the Casino this (Thursday) evening. The Messrs. Aronson have been making elaborate preparations for the event, and it will probably be notably festive.

Monsieur has made a happy strike at the Madison Square. Flimsy as the piece is, it is so charmingly played and it presents Mr. Mansfield in such pleasant guise that the public has given it their stamp of approval. Tuesday evening there was only standing room to be had, and a number went away in preference to buying that.

Indiana is having more success in its present revival at Wallack's by the McCaull company than it did originally. The piece is attractively staged and cleverly rendered

#### Following Up the Pirates.

In another column is printed a list of copyrighted plays that are most frequently pre ted without authority of the writers or is also printed a list-as complete as can be d-of the most notorious play-thiever in the country. These lists will be kept stand ing for several weeks, in order that local managers may inform themselves as to the status of some travelling managers and companies that prey upon the property of others. THE MIRROR will will be pleased to receive communications from those who may be able to add to these lists. But it must be borne in mind that it is not our intention to print the titles of all copyrighted plays-only those that are known to be pirated more or less. Thos who send as lists in the hope of getting a little free advertising, only waste ink and paper.

The notorious Alexander Byers, of Chi cago, publishes a catalogue of some 150 plays, all in manuscript, and offered at five dollars aplece. More than three-fourths are copyrighted, and many bear disguised titles-as Euchre (The Phoenix), Divorce (Fate), Flirta tion (Peril), Paste and Diamonds (Jacquette), Ultimo (Big Bonanza), Woman's Devotion

(Vigilantes), and so on.

This fellow Byers is very systematic in his operations. Before a prospective customer can see a play he must pay one dollar down, and this is forfeited if he is not satisfied with the inspection." The rascal has in stock almost every successful play produced in this country during the last ten or twelve years, and only once has he been disturbed in his nefarious traffic. This was when the Madison Square Theatre management, some years ago, got after him and unsuccessfully tried to break up his business. The prosecution came to naught, and from that day Byers has not been interfered with. No law has been found that will check his thievery, which is carried on unblushingly, and his catalogue is constantly

E. A. Locke writes from Enfield Centre, N.

DEAR MISEOR:—As an humble member of the craft in whose behalf The Mireor wages war, I wish to join the well championed throng whose voices are raised in hilarious approval. May The Mireor live to see the day when play-pirates are but an unboly memory. I have just received the enclosed letter and programme from J. J. Dowling, to whom I have given exclusive rights to Nobody's Claim, which in this case appears to have been rechristened Jessica. I submit the matter as another item for your "pirate column."

The programme enclosed was from Morosco's Amphitheatre, San Francisco, where Ben and Idalene Cotton were starred in Nobody's Claim, under the title of Jessica, the Mountain Waif, and with the names of the characters changed. Mr. Dowling says in his letter to Mr. Locke: "I suppose this man Cotton has played the Claim in every town in California. It's too bad, as I had expected to go there next year."

The little King Street Theatre, Lancaster, Pa., has been rechristened the "Grand Opera House," and a couple of pirate managers, Hamilton and Meredith, are, or were, in possession. It is nothing unusual for the house to change management; it has been unlucky from its opening. A Miss Adela Carleton, from New York, recently opened a Summer season there, presenting Fogg's Ferry, My Partner, Silver King, Hazel Kirke and other pirated plays at panic prices.

"The brilliant young actaress, Miss Flavia Colie, supported by the popular actor, R. A. Dumary," is presenting M'liss and Hazel Kirke on the New England circuit. This is a ten-twenty crowd, and very poor of its class, even though supporting a "brilliant

young actaress." Among local managers, two of the most persistent harborers of play-pirates are Messrs. Duncan and Waller, who conduct, or misconduct, the Opera House at Dubuque, Ia. During the week of July 4 they harbored the "Carl

repertoire of twenty plays, over half at which were pirated. The "refined company" played to poor business. A correspondent writes: "I attended one performance-although I think the word 'performance' is here misapplied, and it certainly was not an 'entertainment.' managers of the Dubuque Opera House encourage play-pirates. They are most to blame. I understand that their attractions during the past season have been mostly of the pirate and and panic-price class. Managers Duncan and Waller are responsible men. You will see by the hanger I send that this man Franklin is in the wholesale trade, and has some plays listed that to me are new to piratical repertoires."

A well known provincial manager writes I am glad to see your paper go for the pirates Just think of a legitimate manager booking Jim the Penman or Held by the Enemy and then waking up to find Jim the Forger or Held by the Foe billed through the city, all at 10-20 30 and played under a shed!"

The following are some of the titles under which pirates sail The Phoenix: Risen from the Ashes, Salamander, California Detective,

Bertha, the Sewing-Machine Girl, is the property of Milton Nobles, who bought it from Charles Foster several years ago. By courtesy of the present owner, Mr. Foster has "Bowery rights" in the play, which he has never abused It is being pirated in the West, Last season it was played by Gardner and Mortimer on ray-

#### The Best Medium.

Not a day passes without voluntary testimonials of the unequalled worth of THE MIRROR as the medium for dramatic advertising reach ing us. Of course the best proof of its value in this respect is contained in the advertising columns themselves, which represent not only numerically but pecuniarily a far greater patronage than that of any journal in the world devoted to the interests of the stage. At the same time the statements referred to show an amount of appreciation that must be as gratifying to our friends and readers as it is to us. Fol lowing are some specimen opinions, casually gleaned.

"I have always found THE MIRROR a most profitable advertising medium," said J. G. Ritchie, "It is the most valuable compen dium of theatrical information published."

"From my experience I can say that THE MIRROR is one of the best advertising mediums before the public," said H. S. Taylor, the popular managers' agent. "There is nothing like it to reach the theatrical people of this country-"

"I like THE MIRROR as an advertising medium." said Marc Klaw to a reporter, "and I think there can be no doubt of its usefulness, tor it is read by everybody at all interested in theatricals. It is one of the papers-if not the paper-in which I advertised most when Effie Ellsler began her career as a star. In other respects-but there, THE MIRROR is a remarkable paper, and I believe it is as much quoted from as any paper in America,"

"I am an ardent believer in THE MIRROR," said E. M. Gardiner, manager of Zozo and other attractions. "My first week's advertising in that paper brought me fully 100 letters from managers and people wanting attractions; so you see that I have good reason for my faith. Advertising in it suits me firstrate."

"Advertising in THE MIRROR," said Corydon F Craig, of the firm of Craig and Hamilton, managers of the new Warder Grand Opera House, Kansas City, "pays me very well indeed. The fact that I put such a big advertisement in the other day is evidence enough that I consider it a good advertising medium. In the first place, I believe in liberal but judicious advertising in all branches of trade. THE MIRROR is the best medium for dramatic advertising. I have been spoken to and complimented on that advertisement by at least fifty persons."

"I class THE MIRROR as one of the best, if not the best, advertising mediums we have," said Charles O. White, manager of White's Grand Opera House, Detroit. "I have invested liberally in it; I have always got full returns, and I am more than satisfied."

"In my opinion THE MIRROR is one of the best mediums," said Jake Rosenthal, manager of Jennie Yeamans, "to catch the eye of theatrical managers. I received no less than 127 letters in reply to one advertisement."

"I consider THE MIRROR the only legitimate dramatic organ," said J. W. McKinney, "and I have always recognized it as such, and have always given it the preference when adververtising was to be done, as I believed it to give ample returns for money invested. I also think it gives the best general information on amusement topics."

"THE MIRROR is the only dramatic paper I take," said A. H. Simon, manager of the Temple Opera House, Elizateth, N. J., to a representative of this journal, "and I know that it gives the best returns for money invested. I advertised in it last Summer, and the answers I received were thrice what I could reasonably have expected "

"THE MIRKOR has about swept all competitors from tha field," writes Lloyd Brezee, the editor of that lively and successful daily, the Grand Rapids (Mich ) Telegram Herald. "No other dramatic paper is ever heard of out West "

"A straw showing the prosperous wind be fore which THE MIRROR is sailing." said W. Franklin Refined Comedy Company" in a F. G. Shanks, the secretary of the National

Press Spielligence Company, "is the demand our company receives for clippings from it. dany of our subscribers specify it by name in their instructions-something out of the common. Our shearers use up about twenty-five copies every week, so you may judge that pretty nearly every paragraph and article is sent off somewhere. I have watched THE MIRROR's course closely for seven years past, and I knew that it would eventually sweep a vay all opposition. Both in the editorial office and the counting-room fair-dealing and ability are predominant. I had occasion recently in my letter to out-of-town papers to allude to THE MIRROR'S stalwart bonesty and its entire freedom from the corrupt alliance between the editorial and business departments that has corrupted so many papers lately, and converted the reading columns into ill-con cealed avenues of advertisement."

J. B. Roberts, the well-known teacher of

elocution in Philadelphia, writes: "I do not wish to gush over your paper and say how pleased I am with Nym Crinkle, the Giddy Gusher and the Usher, whose articles read with interest and profit. Still, I have a specialty, and I feel disappointed when I do not find an article on my favorite theme-Orthoepy. I am a teacher of elocution. I order six copies of your paper weekly, sending one to London, to Toronto, to Wheeling. W. Va., to Atlantic City, and using two myself. On Thursday evening I had a new class of twenty at Germantown. I told them they must take THE MIRROR for its orthospical teachings. You see I wish to get all the information I can on my hobby, extend your circulation and benefit my pupils. I was surprised on going to the Central News Company here this morning (I wanted to make sure of the paper, so I went a day earlier) to learn that all the MIRRORS were sold, but any of the other apers-your contemporaries-could be had. Mr. O'Brien, the head of the department, said: THE MIRRORS went off last evening and today like hot cakes. There isn't one left. I will send for more, but you will have to wait until to-morrow.' I rushed off to a newsstand, and was pleased to find Alfred Ayres' article on Orthoepy. I do not presume to advise, for I think every one knows his own business best, Lut I dare venture to assert that you could make orthoepy and reading a valuable addition to your paper. Certainly the theatrical profession are sadly in need of such in-

Gossip of the Town.

struction."



Above is a portrait of Jessie Bartlett-Davis, has appeared with some of the greatest musical organizations of the country, including the National Opera On Saturday Miss Davis sails for Europe on a vacation. W. H. Stedman has been re-engaged for the

Rag Baby company. C. T. Dazev, the dramatist, recently became

Benedict at Quincy, Ill. The Highest Bidder reopens at the Lyceum Theatre about the middle of August.

The cast of Shadows of a Great City in London is made up entirely of Americans. Oscar W. Eagle is spending a few weeks

his Summer vacation in Binghamton, N. Y. Charles Erin Verner is whiling away the Summer between the city and Long Branch Branch O'Brien, past season with Helene Adell, is open for engagement as advance agent.

Forrest Robinson has been engaged as leading man of the Boston Theatre stock com-Mr. and Mrs. George Richards (Maud Good

win) have gone to Asbury Park to spend the Summer. Edward J. Ratcliffe has been engaged for

leading business in support of Odell Williams in The Judge. Marie Roe, the well-known prima donna, has been engaged by E. M. Gardiner for the Queen in Zozo.

Herr Brockway, W. J. Scanlan's impresario, has just finished the music for Scott and Mills Chip o' the Old Block.

Saturday matinees are to be resumed at

Wallack's Theatre this week and the Wednes-day matinees abolished. Barney Fagan, the inventive minstrel, has just written five new songs to be sung by Jennie Yeamans in Our Jennie.

During the Summer Manager Daniel Frohman will be at the Lyceum Theatre on Mon-days, Tuesdays and Fridays only.

Dr. T. S. Robertson and Harrison Grey conomo House, Manchester-by-the-Sea.

Kate Purssell, a young society lady, is said to be about to enter the list of feminine stars in a frontier drama written especially for her.

Isaac Bloom sailed, for Escape yesterday (Wednesday) on the Saale, his goes in search of novelties for stage-wear, etc., for next sea

Brown and Cohen, who have Clie, have rented quarters and set a force of men and women at work on new costumes for the spec-

Because he finds it difficult to get good tim in large cities, Charles B Welles has postpone his contemplated tour with Across the Continent for a year.

McNish, Johnson and Slavin's Minstrel open at Columbus, O, early next week. Sweatman, Rice and Fagan's open at Albany next Monday night.

Held by the Enemy is being played in London and on the Pacific Coast, will soon be seen in Australia, and will be revived in spectacular ape in New York August 29. Mile. Sidonie Roman, a European prestidig

itatrice, is said to be about to make a profes sional visi: to America. If she is handsom and clever, there is room for her. Kate Claxton will open her own and the season of the People's Theatre on August 22 Spencer Cone thinks it probable that she may present The Two Orphans during the engage-

Charles T. Vincent's new skit, A Grass Widow, was given a first production last week at Attleboro, Mass. It is said to have twigged

the laurel of success. The author is in a fair way to dispose of his other skit. On the Quiet Liztle Evans has just been presented with a "banjourine," which is a banjo with a big body and a short neck, and designed for easy handling by ladies. Miss Evans' instrument is silver-mounted, and altogether an elegant

specimen of workmanship. M H. Hudson, manager of the Coates Opera House and Gillis Opera House, Kansas City, was seen by a MIRROR reporter lately He stated that both houses were being redeco rated and refurnished, and that they would open the first week in September.

To-night (Thursday) will be made memora ble at the Casino by the 450th performance of Erminie No other opera at that house has run over 150 performances. The management will make the occasion one to be remembered. The souvenir will be a handsome portfolio.

Manager J. O. Milsom, of Nashville, re-He was so impressed with the sight that he forgot to say anything about the new Theatre Vendome during the whole evening. His fellow-townsmen will be pained to hear of this

John Hollingshead, the London Gaiety manager, accompanied by Mr. and Mrs. Florence. a visit tothe Madison Square Theatree Monday night to see Monsieur, and later in the evening, in company with Joseph Brooks and Alfred Thompson, strolled up to the Casino. He thought the latter was the prettiest theatre he had ever seen.

John Whiteley, after a brief sojourn in the city, has departed for the West to look after Marie Prescott's interests. He has booked Miss Prescott through the West and South up to the middle of March. The season opens August 15, Fair week, at Sedalia, Mo. For last two seasons Mr. Whiteley has success fully managed Katie Putnam.

The first production of Helen Mowat's play, A Woman's Lie, will take place at Dockstader's next Tuesday evening. Miss Mowat comes of a literary family. Her grandfather, the late Rollo Campbell, was Mayor of Montreal edited the first paper published there the Pilot She is a cousin of Oliver Mowat, Premier and Attorney General of the Province of Ontario

"It is true that W. J. Scanlan owns the play My Geraldine, which Mr. Harrison takes out next season after having made some arrange ment with the estate of Bartley ampbell." said Gus Pitou to a MIRROR reporter; "but I believe that matters will be satisfactorily ar ranged. Mr. Scanlan was in town a few days ago, and the prospects are that everything will be amicably settled."

Edwin F. Mayo has gone to his father's country-house, "Crockett Lodge," Canton, Pa., to spend the remainder of the Summer The young man undertakes another tour of Crockett, opening at Washington on August 22. Thirty five weeks are booked Mr. Mayo thinks of doing The Minute Men of '76, and is endeavoring to secure the drama from Mr. Herne.

Flint, Mich., on August 15. The company comprises Eugene Canfield, Thomas Q Seabrook, Charles Hess, H. F Blakemore, W H. Thomas, F. F. Goss, Kate Davis, Isabelle Coe, Emma Haggar, Elvia Crox and Leona Fontainebleau. Frank McKee is manager; James V. Cooke, business manager, and Percy Gaunt, musical director.

The designs for the costumes in Monthars. the romantic five-act drama, adapted from-the French, in which Robert B. Mantell appears next season, have been made by Horace Town-send, of the *Tribune*. The scene of the play s laid in France, in the time of Napoleon I. The play will be given its first production in a one-night stand on Sept. 26, and be seen large city for the first time at the Grand Opera House, Cincinnati. Oct. 3.

William Delhauer, whose Human Frog was a great feature of the T. P. W. Minstrels during the past season, is going to star in a new cal comedy called Puddle's Pond. The is taken from "Mother Crimmins' Prophecy. The author 's Ed Marble, a well-known 'interlocutor" in minstrelsy. Mr. Delhauer will jump and splash in the Puddle to the risible satisfaction of everybody. F. E Davis, at 25 East Fourteenth street, reports good success in booking time.

The following people have volunteered to appear in Helen Mowat's new play, A Living Lie, at Dockstader's next Tuesday evening: Mr. Chapman, of Wallack's; Ralph Dorman, H. C. Lewis, Charles Foster, H. D Blakemore, J. H. Slaytor, Florence Stover, Eva Mc-Manus, Miss Saverdi, May Roberts, Mrs. F. A. Tannehill and Ilal Clarendon. They are now rehearsing and are much pleased with the Manager Hill lends scenery from the Union Square Theatre.

For next season Milton Nobles' company will include the following ladies and gentlemen: Dollie Nobles, Lizzie Jeremy, Mary Davenport, Florence Vinton, May Bardell, T. M. Hunter, Henry D. Clifton, Louis F. Howard, J Duke Murray, Edwin L. Mortimer, Charles Canfield, John H. Ready, W B. Wight, David D. Purcell and Long R. Williams Wright, David D Purnell and Lon R. Willard J. Duke Murray remains as general city. The organization promises to be ex-ceptionally efficient. business agent-his sixth year in that capa

James Quinn, the comedian, has been engaged for Dockstader's Minstrels. Mr. Dockstader paid a fiving visit to the city on Monday, and then seturned to Sheepshead Bay where he is spending the Summer. Mr Dockstader returns to the city to prepare for the coming season about August I

M. Reis, of Wagner and Reis, the Oil circust managers, left for the Bradford, Pa, headquarters on Tuesday. He has booked a large list of attractions, running from high tragedy to low comedy, and from minatrelsy to vaudewille. The circuit now comprises Elmira, hornellsyille, Olean, N. Y, and Warren, Erie and Newcastle, Pa. The theatre at Erie is to be re-seated and otherwise improved.

The play Humanity and running in San

be re-seated and otherwise improved.

The play Humanity, now running in San Francisco, is the play Dollars and Dimes, produced at the Windsor Theatre, this city, during the past season, with Charles Bowser starred in the role of Captain O'Snaughnessy. In the present production Leslie Allen plays the Captain, while Mr Bowser is relegated to the low Irish comedy part of O'Rafferty. Meibourne McDowell, Henry Miller and Viola Allen are also in the cast. The play did not meet with success here. The part of the Captain was not suited to Mr. Bowser.

Monsiery is doing an available business and

Monsieur is doing an excellent business at the Madison Square Theatre. Regarding the hit which Miss Johnstone Bennett made as Sally, Manager Ed Price says that so far from Mr. Mansfield's cutting the part down, as narrow-minded people have teen alleging he would, he is more than gratified at the young would, he is more than gratified at the young lady's success. She was coached and drilled by Mr. Mansfield, and made just the impression that he hoped for, as he depended upon her and Mr Parry, in the role of the Englishman, to supply much of the comedy.

The company engaged to support Cora Tanner in Alone in London next season com Tanner in Alone in London next season comprises Charles G Craig, William A. Sands, Leonard Grover, Jr., Altred Fisher. William T. Grover, Georg. H. Coghill, Harry Davies, Ada Durvea, Maggie Halloway, Laura Le Claire, Helen Ten Broeck, Baby Pollock and Annie E Sutton. Robert Coote, Jr., will be acting manager; John G. Magle, advance agent; Thomas Quinn, head carpenter, and Arthur Quinn, head property man. The party Arthur Quinn, head property man. The par is to travel in a special car Colonel Sinn is not afraid of the Inter-State bugbear, and he has had all the scenery newly painted.

Fred W. Bert will have something to do with the production of the spectacle Snowfiske at Niblo's in the Fall He says there are legal complications growing out of the recent tour of Beatrice Lieb in Infatuation. From what can be learned the finances are not balancing properly, and there is a division of opinion as to the responsibility. Mr. Bert says the tour was a success from an artistic point of view, and that many local managers were so well pleased with play and star that they were willing to book return dates at increased terms. It is but justice to Miss Lieb to say that she has nothing to do with the trouble over Infat-

Dramas Appropriated by Play-Pirates. (Published for the information of resident managers ements)

My Partner,
Michael Strogoff.
Monte Cristo,
Moutain Pluk,
Nobody's Claim,
Only a Woman's Heart,
Only a Woman's House,
Prisoner for Life,
Queen's Evidence,
Queen's Life,
Queen's Life,
Queen's Life,
Queen's Life,

After Dark, Arrah-na Pogue, Bertha, the Sewing-Ma-chine Girl. Boo,

Bon,
ig Bonanza.
Bound to Succeed,
Contusiou.
Colonel rellers.
Colleen Bawn,
Davy Crockett
Divorce, Dewdrop, Danicheffs. Fogg's Ferry, Fun on the Bristol.

'40.
Fate,
Galley Slave,
Haz-I Kirke,
Held by the Enemy,
Hearts of Oak, Long Strike.
Little Detective,
Little Em'ly.
Lost in London,
Lynwood,
May B ossom,
Messenger from Ja

Rosedale,
Romany Rye,
Streets of New York,
The Ptonisk,
Two Or; hans,
The V gilantes,
The First,
The Danites,
The Gld Homestead,
The Gld Homestead,
The Hanker's Daughter,
The Black Crook,
The Wages of Sia,
The Private Secretary, The Private Secretary,
The Planter's Wife.
The Pavements of Paris,
Taken from Life,
The Gav'nor,
The World,
The ('etcroon,
The Martyr,
Under the Gaslight,
Uncle Dan'i,
Van the Virginian.
Woman Against Woman,
Young Miss Winthrop,
Zip.
Batton as to the unauthon enger from Jarvis Sec-

Those possessing information as to the unauthorized production of other copyrighted plays are cordially invited to add to this list, and the same invitation is extended to those who may be able to add to the list be-

SOME NOTORIOUS PLAY-PIRATES. A. L. Wilber, J. Al. Sawtelle, Nelson Compaton, John Negrotto, Edwin Stuart, Maude Atkinson, Trelegan and Seward, Felton and Connier, a "Windsor Theatre Company," Basye-Davis company, T. M. Brown, Tavernier Dramatic company, Eunice Goodrich company, Wilson Day company, Carl Franklin company.

Casino.

Mr. Rudolph Aronson

Broadway and 39th Street.

Manager. Evenings at 8. Saturday Matinee at 2. ADMISSION Reserved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$12.

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Mr. Jesse Williams, Musical Director.

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Elaborate production of Audran's opera, INDIANA, by the McCAULL OPERA COMIQUE COMPANY.

Admission, soc. Wednesday matince at 2. Next week-IHE BEGGAR STUDENT.

The Giddy Gusher.



I tell my constituents boldy that if this sort of thing lasts the shutters will go up in this mn, or I will open up this story and go on with it week after week. To be sure, I am going to finish it up this morning; but can any one tell me why Claude Melnotte may not have gone astray after his marriage with Pauline? Pauline, discovering his infidelity, comes to America, gets a divorce, meets Armand Duval. whose shattered heart is deriving some benefit from the waters of Saratoga; a mutual affection springs up and the thing goes on right

So no matter how I dispose of the characters in my little story this week, if the weather keeps in the nineties I'll demonstrate the feas ibility of the plan I have just thought of. When I left

THE VANKER COUSIN

the time was fast approaching for the great event at Lenox Hall-the coming of age of the old lord's only son. The latest news from the little Southern French town, where the pompous old owner of all the land we could see beyond our own few acres lay ill, was not encouraging. His son was with him, doing all that was possible to lighten that gloomy road over which hung the cloud of approaching death. Old and tried friends had journeyed to the sick man's bedside, and brought back the kindest words for the young man who was to succeed his father as our neighbor.

Chris' letters to Jenny came regularly from London, and at last it was decided we should go up to see the generous purchaser of our garden-sass, as Jenny said her old house keeper in the United States called the fruit on their place, and to purchase needed things for the great fete. For the melancholy that had held mother so long in bondage had disap peared, and she also, in a mild way, meant to enjoy the occasion and go to the garden party in the afternoon and the fireworks in the even-

"Nelly," said she to me, "I want to see this Mr. Leamington. Your cousin Jenny is too sweet and confiding a girl to be lightly dealt with. Her strange American life may accept this unbecoming mode of procedure about the most important step in her career. I know my duty by my niece, and shall certainly learn something about this young man; if not from himself, from some one else."

"Oh, mother, perhaps Jenny would not like you interfering. I have read his letters to her, and they are full of devotion and honorable feeling," said I.

"As if you were a judge. No, my child; it takes an old woman and an experienced wife and mother to fathom these men."

It was wrong, no doubt, for me to smile, as I did, at mother's assumption of wordly experience. She was the child in many matters where Jenny was the woman.

However, it was settled. Our lovely cousin so imperative that he only had three hours of one Wednesday afternoon to give us. We were to reach London at five; meet him at the Charing Cross station; dine with him; be escorted to our hotel; next morning do our purchasing at the shops, and return that night.

Chris was deeply interested in American mining affairs. Some of the most important of his business matters culminated that week, so he wrote Jennie, and his time was not his own. But, then, he went on to rejoice that there would be an end shortly to all his engagements, and nothing would take him "away from the dearest girl in all the world." It was all very delightful to me, my cousin's love affair and my cousin's love-letters, and the prospective meeting with Chris was as interesting to me as to any of the party.

Thus matters stood when we steamed in under the great glass and iron dome of the station, and Jenny left us to go meet a gentleman who rushed forward as we left the com partment. There was a hurried interchange of greeting, and then Jenny presented her lover to her aunt and cousins. Mr. Leamington was very tall and very broad, and though very young he had a full, tawny beard, that made him look much older than he was. He spoke with a stronger American accent than Jenny, for even Jenny noticed it, and said she had already become accustomed to English as spoken by English people, and now hearing one of her countrymen she detected the difference she had not noticed before.

We had a jolly time. Jenny's lover was as much of a boy in heart as our Ben, and after dinner he discovered he could spend the evening with us and would take us to the p'ay. The journey and its excitement had been too

much for mother; she remained in her room, and the four of us were allowed to go unchaperoned to see a delightful comic opera called Les Cloches de Corneville. Ben and I sat front in the box, and Jenny and Chris did more talking. I verily telleve, than if they had been in our parlor at home.

It was plain to Jenny and I when we got to the hotel that something had happened. Mother was very restless and excited, and telling us it was time we were abed, she sent Ben away, and asked Mr. Leamington to remain, as she wished a few minutes' conversation with him. Then the escorted Jenny and I to our room with a very serious face, and when Jenny de murred she kissed her and said she would tell her next day why she wished to speak to her lover. So Jenny laughed and told her she knew she meant well and Chris could stand a lecture first rate. He was big enough at all events.

My first morning in London was very dismal. A tog prevailed that crept into the hotel and made our sitting room like a family vault. Mother sent Ben to the British Museum under convoy of old Mr. Mellish, one of father's friends, who had called, it seems, on mother during the evening while we were at the theatre. As soon as we three women were alone, mother, who had been alarmingly solemn, opened her budget.

"Jenny, dear," said she, "I will break it to you as gently as possible—but Mr. Leamington is an impostor. He has written you of his business with Mr Jarvis in Leadenhall street; of his doings at the Savage Club; of his staying at Long's Hotel. It's all false, Jarvis and Jarvis know nothing of such a person. They never heard of him at the clubs, and no such man has ever stopped at Long's. Mr. Mellish has, at my request, investigated Mr. Leamington's affairs thoroughly."

"I'm sure, aunt, I'm much obliged for your nterest and intentions," returned Jenny. Your ambassador, judging from the little I have seen of him this morning, is quite likely to discover there is no Mr. Gladstone and the Prince of Wales is a myth. I hope Ben will find his way back alone from the British Museum, for Mellish will probably be coralled by the directors and added to their splendid collection of fossils."

"My poor girl, his information is correct. Mr. Leamington is an impostor-

"Perhaps he is. He's certainly better than he looks," said Jenny. "And now, Aunt Tilly, you are really out of your element as a female detective. My Chris is quite good enough for me, and if all Leadenhail street escorted the Savage Club up here and signed an affidavit that Chris didn't stop at Long's Hotel it wouldn't make a particle of difference to me. Chris has got a cab e from the Governor saying that if 'I'll have him he'll have

'Oh dreadful! How unlike those brothers were! Why, Nelly's father would be horrified at such a want of paternal feeling " Mother was getting very excited, and I felt called on to say something.

"No doubt, mother dear, Jenny's lover will account for himself. She has every confidence in him. Don't excite yourself. You certainly will admit that Jenny is not likely to be deceived; she's too clever."

"My dear," returned mother, "where a man's concerned the cleverest of you are weak as water. If I hadn't thought of sending for Mr. Mellish--'

Here Jenny burst into a neal of laughter

"What is this amateur detective's line of life, Aunt Tilly?" she cried.

"He restores old pictures. He has a store near Peckham. He enjoyed your uncle's confidence and is a most respectable person."

"Dear old bullhead! I won't doubt it; but he mustn't meddle with my affairs. Chris has had to leave London before daylight this morning; but we arranged it all in the box last night. As he has got my boss's license and my leave, he's going to get both license and leave from Mrs. Victoria's agency, and we are to be married the last day of July."

"My senses!" gasped mamma; "the Queen ought to interfere."

'I think Meliish and the Queen might accomplish a good deal in a partnership of any kind," said Jenny; "they won't go into active co-operation soon enough, however, to make much difference with me. I'll marry Chris 31st, if I live, and don't cry, Aunt Tilly. I'm as sure I will get a good husband as if I'd been married ten years, and we are going to put Ben at Oxford as soon as he can prepare himself. We are going to do up your dear home till it's as fine a place as there's in the country. We are going to find a first-class husband for my darling Nelly. Chris knows no end of good fellows-in fact, Chris is go ing to be the good genius of the whole Willett family. We'll forgive old Mellish and invite him down to the wedding breakfast; for I'm going to be married in my Aunt Tilly's house."

How she ran on! Mother alternately moaned and relented and broke forth anew. But Jenny had her way-as she always had in anything Then Jenny's father wrote that the "credentials presented by Chris inclined him to think he was going to have a desirable son-in-law, and Jenny had never done any damfoolish thing yet " So mother said the carelessness of that Montana man was only equalled by his profanity, and the wedding was decided upon.

Jenny had a wonderful wardrobe. New York dressmakers can't be a degree behind

when contrasted with those worn by our finest people, were far more elegant and fully as rich, But she said a bride wasn't all the term implied unless she had a brand-new outfit. The telegraphing between Regent and Oxford streets, London, and "The Oaks." as our place was called, was exciting. Every morning post brought a letter from Paris, and then came the delicious boxes. Is there anything to a girl in the country like boxes from London and Paris? Finally, when the little house was positively full of beautiful things, Jenny

"Nelly has been in mourning for dear uncle for over a year, and for my wedding she must leave off black. So everything I have ordered for myself I have duplicated for my sweet little cousin. I just gobbled a black frock of here and sent it with my things. Nell's bridal outfit will come by special messenger tonight."

I was speechless. But mother spoke of the folly of buying dresses a simple little country girl would never have the chance to wear, and then fell to bemoaning the confidence Jenny put in Chris.

"Well, dear, we'll put on our fine full dress paraphernalia, and go see the Jersey cows 'n the pasture and astonish them," said Jenny, gally, "if no one else is afforded us."

Ben went up to town all by himself, and came back with so much plunder that we fairly screamed as he got out of the fly at the garden gate and came up the gravel walk, dropping bundles like the good old funny man in the

"There's no end to the money Jenny's young man has," said Ben to me, "and what a good 'un he is, to be sure. Oh, I hope he won't take her away to America from us all."

Ben's speech opened up a dreadful prospect to mother and I. What would our home be without Jenny? Bright and beautiful cousin! I felt the tears rush to my eves at the bare thought of it. And poor little mother! She went to the window to hide her feelings.

"And mother," said Hen, "old Mellish went dead wrong on Chris Leamington. Such fine men bowed to him when we went to his tailor's on Bond street and at the club where he took me to dine. A dozen tables were occupled by his friends, and they seemed to be pleased if he chose to speak, and listened as if they thought he was somebody worth listening to."

Ben's report, perhaps, softened mother, for she didn't groan quite as much that day, and looked for the twentieth time at my beautiful gowns, and, I noticed, failed to moan when a box of silk stockings arrived to match my

Ah! it was the 31st at last. Jenny slept like a top; but I couldn't close my eyes. The din of preparation over at the Hall reached our house and mingled with the excitement that reigned under our own roof. Jenny was to be married in mother's drawing room at twelve There was going to be a little wedding break fast to follow. Chris was bringing down a few friends to witness the ceremony. Then we were all going to the grand garden party to welcome the young fellow who came of age that day; after which Chris and Jenny were going direct to Lundon by special train to spend their honeymoon, returning to "The Oaks" in just four weeks.

I looked at my beautiful New York cousin as she gally sprang up with the earliest note of the robins in the old oaks outside,

"This is a great day for a small place, lan' it. Nell? You don't think you could do a wedding march on the dressing comb, do you -if I fetched you a piece of paper? I wonder why it was that Ben started out so early. To be sure, that eager boy went to the Lenox Arms to meet Chris, who will be there by Dear Chris! I believe I'll alt down and read his last letter. It will be his last for a long time. Just think, Nell-the last letter from your lover! It should properly be read with great emotion. There's one thing I assure you. Nell-if Chris don't make the best of husbands he will be a model cousin. He

does like you and Hen so much !" Jenny was in glorious spirits. She was not going to dress till she put on her bridal robe. Mother brought her a little tray with her tea and toast up to the bed chamber, and after much pleasant talk about the past and the future, Jenny made her tollette. I thought I had never seen anything half so lovely as she appeared in a shining cream white satin princesse dress, with her lovely golden hair piled up on her small head and an arrow of diamonds thrust carelessly through the wavy mass; two lovely stones in her little pink ears, and in every button that closed her corsage, from neck to hem, a brilliant of great size and value.

"The lords and ladies won't see anything finer than Cousin Jenny," said Hen, as he surveyed her. "I just want to hear what Chris will say when he gets here. He's got a sick gentleman with him, and he pays a deal of attention to him. I tell you "

"Dear, kind-hearted fellow," I cried. "In the sick gentleman one of his party, or some one for the Hall?"

"I couldn't tell. The Lenox Arms can't hold another soul. The roads are crowded with carriages, and you can't imagine the ex-

Then came word to us that the dear old rec tor had arrived, and we went down and joined the few near friends that were gathered in mother's roum.

"Such news, Nelly!" cried mother, meeting

those of Paris and London, for her clothes, us, flushed and excited, on the stairs. "Lord John is so far improved by the season, perhaps, or his son's presence, or the physicians in France, he is returned. Come home for the great fete, an unheard-of condescension! Such an honor! He has sent me word that he will be present at my niece's wedding."

Jenny took this information as calmly as the announcement that the village doctor would attend. The respect due nobility did not ex ist in great force in my pretty cousin. But mother, who had a wholesome reverence for the lords of the land, was all of a flutter over the great event.

It was twelve, and Chris and Jenny were having a few minutes' talk in mother's little sewing-room; all the guests were gathered, when slowly coming up the gravel-walk from the great house, leaning heavily on the arm of steward Millward, there was Sir John, much aged by disease, and very weak, but still a very pompous old man.

I think both Jenny and I were struck with surprise as we saw the tall figure of Chris leave the room, hurry down the path, meet the old man, and take his place on the otherside. We saw the deferential glance of Millward directed upon him. We saw a strange, affectionate smile light up the invalid's face, and some way when on the veranda, we saw the old rector gently leave the old man's hand to rest both of his in churchly benediction on the young man's shoulders, and saw old Judge Sharply, father's partner, and the rich Squire Heresford and all the county magnates bidden to the wedding of Mrs. Willett's niece, surround the bridegroom and earnestly bid him welcome-a light broke in on us.

Jenny and I looked into each other's wondering eyes. Then, as in a dream, I saw the beaming face of Chris, and heard him say, as he drew my American cousin's hand through his aim: "Father, let me ask you to share your love with my dear girl, who will be worthy of it, as you will soon find out for yourself." And then our great neighbor stooped and kissed the upturned face, and on his arm she entered the parlor, and before all our gathered friends, before my delighted mother and excited Ben, Jenny Willett married John Christopher Leamington Lenox, the only son, or whom the country blazed with glory and freworks and music throughout that blissful day and evening; for he it was who was captured aboard the Baltic by my Yankee

This story is complete to-day without thought or exertion. If the heated term continues you will see how Jenny got tired of the British aristocracy; how her father lost his money; how she returned to the United States, went on the stage, got a divorce, for limited imbecility and unlimited incapacity, from her Lord; fell in love with her lawyer; and thus we'll carry the thing on. Oh, it's a great outlook for your

GIDDY GUSHER.

Professional Doings.

Roland Reed has gone off on a yachting cruise up —George H. Adams has been re-engaged for the gone company.

—Arthur R-han is summering at the West End Hotel, Joing Branch.

tel, long Branch.

Nelson Uecker has gone from England to Australia with Held by th. Esemy.

Wr. and Mrs. Harry Doel Parker (Lottie Blair) are summering in Dubuque, Ia.

-Mrs. Dan'l Shelby has been quite ill since her arrival in the city with her husband.

-Mme, tanish, who has gone to Europe, will con-tinue under the management of K G. Stone. -Netta Guion is a recent engagement by Abbey for his stock company at Wallack's.

-Charles Henton will manage the Kimball-Corlane mpany in Arcadia uezt season. Mr. and Mrs. E. J. Holland (May Leece) are spend-the bummer at Long Branch.

-A National Dramatic College is being formed in Chicago, with John Jack in the highest chair. -Perkins D. Fisher scored a Boston success as Dave Hardy in May Blussom last week. Lizzie Anderson is at liberty for first old women.

-Charles Frew has left his Ohio farm behind and come to town to look up an engagement. Frank H. Marshall has been engaged to support Mora, the pretty New England barnstormer.

-Franc D. Hall, of the MacCollin Opera troupe, has required from her recent severe illness. -Charles Warner and Willie Edouin have a dim idea coming to America in the Fall of neat year.

-Quite a number of comedians are beginning to clutten at the mantle of the late John T. Raymond. —Detroit and Grand Rapids are the only two Michigan cit es lefferson will play during his coming tour.

—Minnie Radciffic has been engaged by Eugene Tompkins for A Run of Luck at the Boston Theatre.

-Mrs. Louisa Morse, the Aunt Tilda of Denman Thompson's Old Homestead, is summering at Narra-gansett Pier, R. I. -- Lilian Olcott is at Greenwood Lake, where she will remain until the opening of her season in this city next month.

month.

—Prudenia Cole, late of the Stranglers of Paris company, is looking for an engagement as leading heavy.

—Hirdie Black, the child actress, for two seasons with Henry Chasfrau, goes on tour with Joseph jefferson.

—Klisa S. Hudson writes from New Lisbon, Wis., that she is re-engaged ther fourth season; with Maggie Mitchell.

—The annual control of the Strangler of the St

The announcement that Patrice, the soubrette, had signed with Beacon Lights was premature. She does not go with the company.

Harris' Museum, Cinginnati, will reopen August at under the management of Harris' clever lieutenant, Charles Osgood. - Khen Plympton is up at Lake George, where he is attudying the role of Clito in the hope of pleasing the San Franciscans

Han Franciscans

— Kichard O'Gorman opens in Human Nature at
Bristol, Pa., on Sept 5. The company will spend the
west previous there in rehearsing and fishing

— P. B. Rhoads is at liberty for business manager or
advance avent. He has references from W. J. Florence,
J. K. E., met. P. H. Lehnen and others.

-Charles Mortimer will support Helen Blythe next season, playing the leading heavy part in Only a Wo-man's reart and the juvenile role in The Creole.

-Anna Langd in is doing excellent worg in Edward Harrigan's repertoire. She gives a capital performance of Laura Coggswell in O d Lavender.

of Laura Coggwell in O d Lavender.

—Ottillie Legrave, a young soubrette who, it is said, can sing in a a languages, has been engaged ov. Jennie Kimbali to play the part of the wife in Mam's:lle.

—James L. Edwards. Kate Claston's leading man, will by at liberty after Sept v. Hapress notices while with Misa Claston have been very flattering.

-A. L. Rankin, formerly of the Madison Sq tre, is prep red to play good attractions in t. He is represented by the Randall These

resu.

—Professor D. M. Bristol and his Equescurriculus
resting at Ocean Spray, Mass. John C. Patrick
continue to manage the show, which reopens in a

Fall.

— Annie Alliston, while playing the Duc Adonis at Hooley's Theatre. Chicago, one even week, fell on the stage and injured herself so a that she had to remain out of the cast for nights.

—The Redmond Grand Opera House at Grand Rids, Mich., although recently leased to Messrs. Brand Garwood, is still offered for sale by its owner H. Redmond.

—le the present Chicago engagement of Adonis, C. B. Bishop is playing Bunion Turke in place of George W. Howard, who has at last succumbed to "twesty years ago" and is laid up.

years ago and is laid up.

There are several Uncle Tom companies playing under cauvas this Summer. Cross-roads inhabitants believe they er more than the worth of their mosey when a tent blows down.

Tomtit, A R. yal Noodle and Numbekull are three comedies brought over from England by Sam Sothern for his bro her Edward. The latter contemplates an early visit to Albion.

Charles Mortimer has attended.

—Charles Mortimer has returned to his home in Troy after a two years' absence. He was warmly greeted by friends, and was the recipient of numerous presents, including a gold watch and chain.

-George W. June, advance agent of George L. Har-rison's Silver King company, leaves for Indianapolis, ind., on Friday to go in camp at Cedar Seach, where a lamily reunion is being held.

—George Reed, eldest brother of Roland, takes charge of properties for Fred. Warde the coming season. He has been for some seasons in the same capacity with The White Slave.

—D. A. Beston:

-D. A. Burtnett has been engaged for Joseph Adel-mann's May Blossom company, which opens its season at Newburg, N. Y., on Sept. s6. W. R. Moore has been secured for business manager.

—Through serious illness René Wellington was obliged to cancel her Summer engagement at the Potter Upera House, Amsterdam, N. Y., and is now confined to her room in this city.

—"Can you direct me to a farro-back, sah?" isquired a Southern manager, "I want to gr; a Kentauky breck-fust," "A Kentucky breakfast?" "Yes—a drink o' whiskey and a chaw terbacker." —Charles Warren objects to being set down in Mirmon as Lizzie Evans' "second comedian." He eprefer to be known as a plain comedian or a sicomedian, and aspires to be "second to none."

—Marc Klaw has engaged the following support Effic Elisier: Frank Weston. Arch Blanche Moultouf, Florence Field, Archie Fos Doud, Minnie Dupree and A. S. Barrow.

—Attractions, dramatic, variety, etc., are west at Kuller's Mus. unn, Kansas City and Denver. Four or more weeks' regarements can be made. Captain G. M. Peabody is the manager, with headquirters at Kansas City.

— Joseph K. Strasburger has taken another lease of the Mosart Academy of Music, Richmond, Va. He will continue to manage this house and the Academy of Music, Norfolk, with headquarters at 1118 F street Washington, D. C.

wasnington, D. C.

—The veteran James Dunn is at liberty for first old men and character parts. He has been on the stage forty-five years, sigh een of which were speak at the fill Bowery, and has been for several seasons with the Florences.

—The Z so company closed its senson on Saturday night last at London, Ont., for the first time is three years, for the purpose of incorporating itself into the larger Z so party that goes out under the management of E. M. Gardiner.

of E. M. Cardiner.

— James Carden's new emotional drama. Two Roads, will be produced at the Windsor Theatre os Sept. 19. The cast will include Mr. Carden, Miss Marston Leigh and other good plavers. S. W. Lynch is manager and George Miller business manager. H. S. Taylor is attending to the booking.

— The firm of MacGeachy and Comstock, of the Ocean circuit, has dissolved after a brief existence. Mr. MacGeachy will remain at Long Branch as editor of the Wid Wave, and will continue to manage theaters at Long Branch and Asbury Park. He faces a hot spell manfully.

— The famous juggler, Nelsonia, a Fill colors.

hot spell manually.

The famous juggler, Nelsonia, a Fiji prince, will be a feature of Sw atnam, Rice and Fagan's Minstreia. He is said to be a wonder as a juggler even in the East, and is toe originator of the clever Fountais of Fire trick. His recent engagement at the Crystal Palace, London, was a great success.

—George Rose writes that he has just closed a season of forty six weeks as stage manager of E. T. Stetson's Neck and Neck company, and is now enjoying a well-earned rest at the home of his brother in Park Manor, a suburb of Chicago.

A lieb licago. —A light coinedy, opera or specialty company is wanted by Manager D. D. Grant for Race week, Sept. 5, at the new Opera House, Franklin, Pa. Mr. Grant anys it will be the biggest race week ever held in that part of the State.

part of the State.

—T M. Brown, late of the Fisher-Hassan Cold Day company, does not want to be confounded with T. M. Brown, the play-pirate. The latter is a Western man and manager of the Brown Comedy company. The former is a young actor—a resident of this city—who has been somewhat embarrassed by being confounded with the off-color Brown. Frank Karrington has gone on a visit to his home in Albany, and goes theoce to Lake George. He is reengaged by Hayden, Dickson and Roberts for next season, and during the early weeks will play the leading part in Her Atonement. Later he will be transferred to N-blo's to play the leading juvenile in Seowflake.

—Johan G de Bang has just closed a season of fity-six consecutive weeks as musical director with McCaull'a opera forces. From June 14, 1886, to July 0, 1887, the company with which he was engaged appeared in 189 theatres throughout the country. Mr. De Bang is now

theatres throughout the country. Mr. De Bang is now visiting in 'he city.

—An attraction is wanted for State Fair week, Oct. so s. at Metropolitan Hall, Raieigh, N. C. The city will be crowded with visitors. The Hall, which is the only place of amusement in the city, is being fixed upgenerally. Menager J. P. Ferrall is sanguine that a good attraction will do a large business at regular prices.

prices.

—A company headed by Nanine Palmer and managed by William Black is playing this week at Putnam Hall, Saratoga. Mr. and Mrs. Percy Meldon' (Minnie Klaselle) and Jennie Wells are the principal support. The only pirated plays in the repertoire are the Two Orphans and Queena, although The Hand of Fate has a suspicious sound.

suspicious sound.

—Captain G. H. Hamilton is business manager of a company that will present A Koight of Labor the coming a saon, opening at Wheeling, W. Va., on Sept 1. The company includes Miss Heston Manice, in the leading role; E. William Howe, F. Pierce Hummel, Charles Thornton, William Cattell, George A. Weller, J. M. Bradford, T. J. Meegan, George A. La Tour, Frank B. Clarke, Evelyn Knapp, Miss T. L. Hamilton and Nellie Liscomb.

—Frank B. Clarke, Evelyn Knapp, Miss T. L. Hamilton

Frank B. Clarke, Kvelyn Knapp, Miss T. L. Hamilton and Neilie Liscomb.

—Frank I. Frayne has made the following engagements for his company: Gussie De Forrest, leading lady; Mr. and Mrs. T. C. Medioger (all reports to the contrary notwithstanding), Mr. and Mrs. S. K. Chester, Frank Base, Robert E. Favne, F. W. Kolght, Blanch Reed, F. I. Frayne, Ir., W. H. Creston and little Gertle Liddy. Mardo, Red Flag and Si Slocum will comprise the repertoire. Mr. Fravne is at present up the Hudson with his speculative eye on some real estate.

—Manager C. W. Currier, of the Amesbury (Mass.) Opera House, has booked about one-half of the comi geason, and all are leading attractions. He will not play more than one or two attractions a week, and so regulate bookings that companies will not coeffict. Amesbury is known as the carriage manoufacturing centre of the world, and Manager Currier looks upon it, with its great money disbursements to me chanics, as the banner theatrical town of its size in Massac usetts. The town has had a great boom during the past year.

—Harry M. Williams, we are informed by Charles.

The town has had a great boom during the past year.

—Harry M. Williams, we are informed by Charles Shackford, is no longer connected with the New York Rijuu ()pe a company. When the Summer season at Uhrig's Cave, St. Louis, terminates the party will go on the road under the manazem at of W. F. Calder and Charles Shack ord, We would like to know, by the way, by what autho ity the name "New York Bijou Opers company" is used by this organization? Is it to deceive the out of town public into the belief that it hails from the Bijou Opera House of this city?

—The bookings for the Hyperios Theatre, New

hails from the Bijou Opera House of this city?

—The booklogs for the Hyperiou Theatre, New Haven Ct., are rap dly assuming a shape that will stamp it as a first-class house. Masagers of lead ag attractions only are negotiated with. When the improvements are finished the Hyperion Theatre will stand forth as the largest and most complete house not only in New Haven, but on the entire New Eggland crusit. Manager G. B. Hunnell is at present summering at his country residence, Southport Ct., but finds time to visit his New York office, at 767 Broadway, daily to last after his bookings.

## PROVINCIAL

BOSTON.

A short horse soon curried."
But I think I have said that previously.
Yet it is so apt just now, and turre is so little chance to say anything outside of quantation marks.
Corinne and her entertaining co appeared at the Boston Museum in Are dia, and made a comfortable showing for the box-oftee.
But Aphrodite will soon follow.
Emerside was the attraction of the week at the Bijou, with a very good cast, including Tessie Deagle in the title-role, Helse A. Susie as Norte Desmon and Charles Stedman as Eibert Rogers. Miss Deagle made a highly creditable Esmeralda, and Miss Soule's personation of the role of Nors made an exceedingly favorable impression, being ma ked with granulae feeling. Mr. Stedman is negate and one capitally.
The Masocite was the week's attraction at Oakland Gardes, where it was given in excellent style by the Brecolini Opera co.
Frank M. Burbeck, who made such a favorable impression by he dignified manners and conscientious work at the Boston Museum the past season, is at York Beach, Mes. for the Summer. He goes with French and Samyer next season, and probably will be a member of the new Forty first Street Theatre. New York, when that house opens its doors to the public.

Isabel Eversm is tarrying at Tarrytowa, N. Y.
No?
But there is so little to write about

But there is so little to write about And one doesn't exactly like to right about face. There is a tumor test Avon D. Saron is to join the also not seen.

And one decan't exactive line to right about trees. There is a rumor t\_at Avon D. Saxon is to join the ideals next season.

Which ideals? Poster's or Barnabse's?

That is just the point on which my informant neplected to reli me,

And this is too hot weather to hustle around after a little tiny bit of news like that.

I hope the compositor will not go on a spree after setting up such a "jat" letter as this "Not "lat" in ideas, but is "quade."

Because, if he does, he might get introduced to another sort of "quad" that would be more solid. I did not any spectacular, though doubliess some of them are pld enough) are is equationed virgion of Boston (mind, I did not any spectacular, though doubliess some of them are pld enough) are is equation over the drassing-down that willie winder gave howeils.

It was indeed a cold day for Howeils when he was struck by this blast of Winter.

Gertrude Edmonds, Lon Brines and Myron Clark are speeding a short time at T. O. Edmonds Harmony Cottage at Downer Landing, where they are busy preparing and rehearing new operas for the coming season.

Rarry La Marr, who appeared at McEtroy's Pavilion at South Boston is Uncle Tom's Cabin as Aust Ophelia, has returned to New York, where he takes part in a nay burlesque.

Manager Charles H. Thayer has reproduced The

ie Walawright was in town last week, looking as rety as ever.

Gus Mortimer is at home in Hyde Park,

Speaking of Upside Down, the new play by one of
the Daly Srethers, assisted by John J. McNaily, the
remants critic of the Morealy. I am constrained to reark, by way of sprinning Summer-anult upon it, that
ally thought the best way to make a success of the
two was to Mc-N-nily of John.

#### SAN FRANCISCO.

nat he may babe in the flame of Life and live furiver.

The mechanical effects, scenary, ballet and contuming
ire in thereigh teeping with Furni's world and beautigai mas e. In those who have read the story, Laura
Clement's Ayesha is a pleaning surprise, while is others
he is a revelation. Her voice is quite qual to the
severe demands upon it in the score, while her acting is
sufficiently good to make the part very strong, and her
superb figure shows to great advantage be-eath the
transparent clinging drapery she wears.

The character of Untane is very striking, and in care
of Tellula Evans receives clever handling, her voice
being clear and swest.

W. W. Furst leaps into fame at once through his
wonderful work in the music of She. I am pleased that
Yurst has been given an opportunity at last.

W. W. Furst leaps late fame at once through his weederful work in the music of She. I am pleased that Yurst has been given an opportunity at last.

1. O. Barrows, who plays Heally, the Saboon, sees to it that the prettily occurs of the Saboon, sees to it that the prettily occurs which have doll, hitel the year. Thus it in that She is the present seasanton, and if the Krelling Brothers desire one more avenue to fortune let then seed this pretty pacetack East in its contract it in the second work, and the sale is so far advanced that the run is set down as indeficite.

Adward Harrigan introduced his New York oo, in its entirety has hight at the Bush Street Theatre, with the exception of Nellie Wetherili, although her name is in the cast. The selection from his well stored fund of New York successar is Leather Paich, and as each play will be given a week, it is not necessary to state that the Bush was filled to eventowing last night. Here is the cast of the Paich: I remain Mccarthy, Edward Marrigan Jeffreson Putann. John Wild; Caroline Hyer, Dan Coilver; Airy McCarthy, M. J. Bradley; Linda Cornewer, Joseph Sparks; Joseph Herman Doeber, Harry Tesher; Roderich McCarthy, M., J. Bradley; Linda Cornewer, Joseph Sparks; Joseph Sparks; Joseph Boarks; Joseph Sparks; Joseph Levy, F. Remisgion; Aarog Levy, James McLullough; Chengha, James Sullivan; Mr. Doublerow, Mr. Davia, Thomas Conroy, Georgh Sparks; Joseph Levy, E. Remisgion; Aarog Levy, James McLullough; Chengha, James Sullivan; Mr. Doublerow, Mr. Davia, Thomas Conroy, Georgh Levy, E. Remisgion; Aarog Levy, James McLullough; Chengha, James Sullivan; Mr. Doublerow, Mr. Davia, Thomas Conroy, Georgia L. Stout Roby McKeene,

metartar, George Merritti Doctor Nuan Connever, william West, Mosce Cuba, Joseph Earles Joseph Lavy, E. Remington Aaron Lavy, James McLullough Lavy, E. Remington Aaron Lavy, James McLullough Geoghen, James Millivan, Mr. Doublerow, Mr. Duvon Thomas Conrey, George L. Stout Roby McKeene, Cone Lubert Officer Duniap, Charles Criftyry Saliot, Mr. Murphy; Hopper Johnson, Rubert Gordon; Hennish Russon, Harry Gulon, Madellas McCarlby, Mrs. Annis Yeamans; Lieby U Duoley, Amy Lee Mis. O Docley, Relie Westerlitt, Nesis Coaroy, Anais Lagdon; Mrs. Cronan and Rachel Cohen, Emily Yeamans; Jesuic Crimmona, Kate Lang, On.

Gus Williams goes East a happy, wise and richer men; says he will come neat scason and play at the Aleaser again, and Walleared, Osboerne and Brockwell will be pleased to bare him; for they are rather partial to such attractions as can fill their pretty place for four weeks. Last sight the regular stock co. returned is all their glory of interior triumphs, made even more lust-rees by the acquisition of Massed Granger. The bill is liberia and thus it was east: Muchas height, Oustaves Levich, Mohart Boworth; Peter Christovech, W. F. Wyman; Lieutenans Smailed S. W. Keene; Basil, T. N. Edwis; Period J. McCultough; Staarslaus, O. Reynolds; Koshoff, Smile Collins; Pulash, Edwin Poy, David, Harry Rassell; Norderitsh, D. D. Leatt Courler, C. Emmone; First Guard, K. W. Samesh; Second Ouard, L. D. Don; Mary, Massel, Pronger, Marie, Esthel Brandon; Vera, Made Sanker; Franchora, W. M. Sates; Princese, Helen Masson; Drowns, Assis Adams Womas, Fansis Sowman; Peter Truisky, L. M. succious; The Langier Guarden, Garden, W. M. P. Sates; Princese, Helen Masson; Drowns, Assis Adams Womas, Fansis Sowman; Peter Truisky, L. M. succious Missel, Program Gorad Colotheart, Henry Misser; Lieu, Clarace, Meibourse McDowell; Mr. Brougham, W. T. Farecti, Johnse D. Dwart, Garden W. M. Bosher, Passel Guard, L. D. Don; Sara, Muchas Guarden, Carare, Meibourse McDowell; Mr. Forengham, W. T. Farecti, Denker, Colothese, Annis Robert Misser, Lesser

for a Australia.

It is pleasant to know that the Held by the Knowy co, played to such spiended business in One hand.

A. M. Place, a leasue of the San Bernardino Opera House, is here looking after attractions.

The btutts Thrette co. has been playing to excellent

The bestix Thresto co. has been playing to excerned becomes in the South.

Mrs General Tom Thumb and her new husband visit as east year on their tow around the word.

Georgi has a that W. J. Olimore and the Nevada Bank people have had some talk regarding a sease of the Orand Opera roome.

Manager Charl a Vale, of the Devil's Auction, says he to good to London to the mby to look up sovelites for his co., and that the co. returns to han France co.

Ben Teal comes to supervise the production of Cito. 'I he Daly party will arrive Sunday, 17. Seats for the season go on sale to morrow. Among other attractive studies of Charles Witham upon the Hush Street scenery for the Harrigan co. is a faithful likeness of a Union Ciub interior. Charles Coghlan remains in the city, and will occupy Mrs. Langtry's residence until the expiration of her lease.

Charles Coghlan remains in the city, and will occupy Mrs. Langtry's residence until the expiration of her least.

After She has had its run at the Tivoli, Rip Van Winkle will be put on. Laura Bigger makes her respessance in this opera and James U. Barrows olays Rip Helen Brooks who made her first appearance here with Gus Williams, is very ill at a friend's house.

Jiffreys Lewis is ro route to San Franc sco.

Charles Yale and George H. Murray of the Devil's Auction were recipients of a handsome present each from W. I. Gilmore. The former was given a diamond stud and the latter a gold watch and chain.

The leader of the Alcasar orchestra, Prof. Homeir, wields the batton agains after a pleasant vacation. It is said that Manager Harry Rockwo.d, of Held by the Knemy, was the purchaser of several acres of land during the southern trip of the co.

Henry Aveling visits the Coast once more, this time as leading man to Mrs. D. P. Bowers.

Mark Thail, business manager, and Will Adsms, treasurer, of the Alcasar will be tendered a joint benefit is, when fiberia will be played.

The Devil's Auction party closed a two weeks' season of profit at the Bush, and now is transferred to the Grand Opera House at lower prices. Same policy as followed three years ago. The co salls for Oregon sf., The Orpheum is at once a popular resort, the Hungarian Band of musicians and other features making an attractive programme for the patrons of Manager Walter.

Belia Thorse carries operatic laurels to New York.

garian Band of municians and other returns making an attractive programme for the patrons of Manager Walter.

Be in Thorse carries operatic laurels to New York, for her success here in The Chimes of Normandy was most emphatic.

Rose Wood and Lewis Morrison, with their daughter Rosabel, as in a stage box at the Alexar last week to see Gas Williams.

Mrs. Langtry does not visit Yosemita, as contemplated before she returns East

J. M. Ashbungh, issues and manager of Leach's Opera House, has Diego, and Sobrero a Theatre. Santa Barbara, accompanied by his son, was here last week.

Mr. and Mrs. Joseph Grismer are doing the theatres, barring the new plays, preparatory to their next season's tour, which will extend as far as illinois, Aisbama and Texas.

The return of George Osbourne and L. R. Stockwell to the Alexar stage is an set on their part meriting the demonstrations of pleasure shown them last night.

Joseph Girmer is at present his own business agent, and is making his booking for the coming season.

Treasurer Jake Shattuck, of the B. Ju Opera House, New York, is in the city.

At the Alexar matines 4. Ethel Brandon severely sprained her ashle, but plackily played her part through the entire week.

John Krelling, the Tivoli manager, is 'a great practi-

At the Alexaar matiene 4. Ethel Brandon severely aprained her ashie, but pluckiy played her part through the entire week.

John Kreiling, the Tivoli manager, is a great practical joser. Nothing delights him more than to nip a comrade's diam na scarr-pia and keep it until search for the suppor all out article is given up. Some of his friends the other day concected a neat nittle stand-off in form of a scissors pedier, a little urchin whom they stocked up with two pars of pewter scissors and sent him in quest of the playful manager. Kreiling was equal to the occasion, however, having jewen the boy do a to twesty-five cents and made payment in counterfeit money, hoping the boy would not accept; but he did. As the urchin retired Kreiling called him back, saying: "That piece is had. I'll give you a good one." The little fellow answered: "Needn't mind; them scissors is bad, too. My pariner just bet me ten dollars I could sell 'em to you.

George Osbourse. Gus Levick and K. N. Thaver is liberia at the Alexaar were in the original California east.

cast
Jeffreys Lewis is trying to get an opening in August
at the Aleas r for her new play The Chain of Dia-

Intere, as will also a comedy entitled Gollath at the Tiveli.

Proprietor W. J. Gilmore, of the Devil's Auction, leaves for the kast August 13.

Sam Meyers returns home looking as though be had enjoyed his vacation.

Menton the only has a benefit Friday night at the Baldwin. While most of his friends are off at banta Cruz, those who are here will all be there.

Investigation after The Leather Patch at the Bush. As Joseph R. Grissers and his wife (Phoebe Davies) intend to slay a third engagement at the Alcazar, tis quite evident they like that pretty theatre and it likes tham.

laem. In the production of Siberia here before Georgia Cay-van was Bara and Louise Sylvester Marie.

## CINCINNATI.

CINCINNATI.

The midsummer season at the Highland House has be a successful even beyond the most sanguine expectation of Managers MacCoilin and Havlin, and promises to surpass the outcome of last season. The Merry War, which replaced The Mikado, was given until 15, and attracted largely, MacCoilin and Branson coming in for the bulk if applause. The Begger Student was presented is, with Francis Gaillard in the title role, and will doubtless continue on the programme until 2, when Fantise, which is already under rehearsal, will be produced. As at present doutemplated, the season will extend to Rept 1.

Herrie' Museum, under the management of Charley Ougood, will reopen August 21, and Charley Z mmerman will be found at his old position in the box-office.

The Thursday concerts at Burnet Woods, given by Louis Ballenberg's Closionati Orchestra, are popular affairs and attract largely.

Ed. Bloom, the well-known advance agent, who is summering here, unpured a game of baseball at the Cincionati Park, last week, and, marvell us to relate, escaped unto jurd and without the usual police excort at close of game.

Manager lim Fennessy, of Henck's, is enjoying himself as fully as the torridity of Cincinnati weather will admit.

Gus Williams and his business manager, John Robb, acj. uracd with us 17.

Jim Hutton faished the drop-curtain for Havlin's Theatre 16. The new drop is fifty by forty feet in size, and the scene depicted is one of Mutton's happiest efforts. The seating capacity of the theatre has been increased, and the leatest impr v, ment in opera chairs will be introduced for Manager Havin's patrons.

Itene D. Hall, of the MacCollum Opers co., has entirely recovered from her recent illsers, and will appear in the east of the Baggar Student at Highland House 18.

Courad Bower, advance agent of the Esther Lyons Oramatic co., goes to Hilssboro. Ohio. 50

## LOUISVILLE.

Hottle Bersard Chase, supported by a good confew medium houses to the Museum in Charles W. Chase a play, Fags, the author doing a dude part well. The star, barring a tendency to overact the frivotous side of an interesting soubrette part, gave a most pleasing performance. She is pretty, shapely, dreams attractively, has an intelligent conception of the character she attempts to portray, and is magnetic in a marked deg. ea. The co. remains another weet, playing Cur Railmad Mee for three nigsts, and closing the engagement with Reddy the Foemboy.

The Bourlier Brothers, of the Masonic, have returned from the East.

The New Buckingham will reopen about August 1, john Macanley leaves for New York early in the coming week.

Mrs. Raschel McAuley is here at the bedside of her mo-her, w o is very till.

Lida German, of this city, will be a member of the Zila ec, next seasos.

Soil Marcossow sails from New York st intending to study in Berlin. He has an assured future as a violinist, it is said that James Robinson, the daring bareback rider of e-reus renown, intends taking up his residence here.

Manager R. L. Britton, of the Museum, is in the

It is said that James Robinson, the object of circus resown, intends taking up his residence here.

Manager R. L. Britton, of the Museum, is in the East In his absence S. H. Fried ander is in managerial charge, performing the duties with marked ability. John Snyder, the singing comedian, is now a deputy marshal of the City Cort. He and his talented wife, profusionally known as Josie Norman, will be on the foad sex: season.

Harris' will be renovated in part during the coming week. Important among the changes to be made will be handsome new upers chairs throughout.

The kills are to suce p ay a name of ball for the ben-rât of the Charity Fund. Manager John H. Whallen will umpire the contest with his entire police force as a b-dw guard.

Harry Johnson, of the New Buck, is booming Mammoth Cave's attrictions—uring the Summer vacation. As an anevertising agent Harry is a success, as many advance men will test fy.

Everything is in a toro-up condition about the Grand Central. An entirely new structure will occupy the site of the old place. Manager Mana promises a first-class place of variety entertainment.

Preparations are rapidly making for the inauguration of the Hurning of Moscow season. Raymond, the stage manager, will arrive this week direct from London. He will immediately tegin drilling the 500 supernumeraries already engaged.

Al. Schlicht is here circulating among his friends and home people. He has not closed for the coming season, but he will, without doubt, he well placed. His magnificent voice will be heard at the Musical Club concert soon to be given.

Robert Fisher, of this city, will play leading parts with the Bernard Chase co. this week. He will probably be on the road next season with A Messenger from Jarvis Section, playing Uncle Dan'l. His wife, known on the stage as Mile. Gassie, has been long connected with the Kiralfys.

Katie Strausa has changed her opera season project somewhat, having severed her connection with Hamilton, late of the American Opera co. She has engaged the Ennis Young co., now playing in St. Louis, and promises twelve first class performances of popular opera.

The bovcott against the Museum has been lifted in

opera.

The boycott against the Museum has been lifted in accordance with an agreement entered into by which Mr. Harris employs stage hands who are members of the Theatrical Mechanics' Union. In return the boycotters kindly agree to "recommend Mr. Harris' theatre to the Louisville public, and promise to give it sup-

port."

Manager Britton is not rough or tough, but, like
Manager Britton is not rough or tough, but, like
Manager Britton is not rough or tough, but, like
a well developed romot that his Eastern trip has a sentimental object, and that orange-blossoms and birssongs
are possibilities in the near future. The lady in the
case is a bright and pretty little soubrette star, who in
addition to capturing the poslic upon the occasi-so of
her last visit, captivated the handsome young manager
as well.

her last visit, captivated the handsome young manager as well.

There is something of a social sensation in the amouncement that Mrs., Metcalfo-Clemmons-Haltheide is to adopt the stage as a profession. She leaves 17 for New York to study under Mrs. Waller. Her line will be soubsette. Charles W. Chase is now writing her a play after the Cad the Tomboy kind. She sings well and can play the banjo and several other instruments. The lady is well-known as a relative of the late M. Kean, of the Louisville Hotel; was for a short time the bride, afterward the widow, of Jere Clemmons, a most popular mas throughout Kentucky, and is now happily wedded to a rising young business man. She has amplie means, ambition and pluck-conditions and qualities that go far toward securing success. J. H. Friedlander has the offer of her management, which he may accept.

#### CHICAGO.

The craving for amusement, strong as it is in Chicago, had to succemb to the heat last week, and the tleatres had small audiences. The Thomas concerts, in the roomy kxposit. In building, had the call on the public, and put the theatrical shows to the unusual extremity of empty benches most of the week. The Arabian Nights, in all its brilliant and glowing warmth, with bright colors and marvellous scenes, had to knuck under to a Chicago night, and while the stranger in the city went to see the speciacle, hat or no heat, the wise clitises stayed away. The large business done at the Opra House in the first weeks of the production will prevent any loss, however, and business is sure to pick up agais. As it was, business was above the average at the other houses.

The Dixey-Adonis party at Hooley's drew a lot of strangers also, and as the show is really meritorious, a few cool sights will enable it to recover lost time.

The Palmer co. at McVicker's found small audiences in front most of the week, but the admirable acting of this fine organisation repaid all who attended. This week Our Society.

The Casino has made another hit with the Forty Thieves, and it will be kept on as long as the public go to see it.

The Opera co. at the Columbia presented The Bat to

The Casno has made abouter in the With the Forty Thieves, and it will be kept on as long as the public go to see it.

The Opera co, at the Columbia presented The Bat to small audiences. This week The Marquis of Riv.li, a new work here, is to be performed.

Manager George O. Morris, of the Standard, had a benefit Sunday night, 19. Agues Hirndon, Laura Dainty and a full co. appeared in a copular drama. Whiting Allen, late press agent for the Carleton Opera co., is in town for the Summer. He will put in his spare time on the Times.

J. Hay Crassar, who made such a pronounced success as Michael Strogoff party next season.

Arthur Camb idge, the most trustworthy dramatic agent in the city, says his books are crowded with good people in all lines of theatric work, and manayers in the West are b-ginning to seek for talent here instead of raking New York.

#### JERSEY CITY AND HOBOKEN.

There is nothing stirring theatrically here vet. Work is progressing favorably at the new Academy. The saliery is in and the other parts are being rapidly completed. The Hill resorts still remain closed, the heat and the Sunday law causing the patrons of these places to seek amusement elsewhere.

The Hill resorts still remain closed, the heat and the Sanday law causing the patrons of these places to seek amusement elsewhere.

HOBOKEN.

At Cronheim's Germania last week Ed. Chrissie, supported by a fair co. gave an excellent presentation of Rip Van winkle Mr. Chrissie is a very good character actor and comedian. The play was preceded by an olio. This week an unusually face bill was presented. Among the principal features was a clever turn by Charles and Mionis Burroughs, which was received with unlimited applause; it was entirely new, and was the means of establishing the artists as favorites here. Charles Philips and Grace Shewood also pleased with their Pun in the Parlor. Fannis Beans and Charles Gilday, who are well known and popular here, received aeveral recalls as did also the Mignani Family, the Musical Street Pavera, in their great specialty, and Rob Rov, the Albino contortionist. Next week, Frank Bush, Isabelle Ward, Toner and Frobell and a number of other specialists will close the season.

The house will only remain nominally closed—there being meanwhile free garden concerts—one week, when certain improvements will be made. Grau's Opera co. will open a session of light open August 7.

Sweatnam, Rice and Fagan's Minstrels open their season at Wareing's I heatre August 6 y and matinee.

The regular season at Croabem's will open Sept. 5 with Lester and Allen's Early Birds for a week, followed by Richard O'Gorman in Human Nature.

Mai Estelle goes starring this season under the management of Davis Rosenthal She will play a reperturier of The Breakers, Lucretia Borgia and Child Stealer—Borgia being the piece de resistance. She will be supported by J. B. Browne and in the co. will be her muther. Kate Estelle, who was a prominent leading lady fifteen or twenty years ago.

Edish Sinclair's Comer'e co. open their season and the new Git be Theatre. Buffalo, August 97. They will tootinut to pl y A Box of Cash which has been reconstructed and improved.

A group prof. si ional excursion given by Manager Cro

## ST. LOUIS.

With the thermometer over on in the sha'e, everyone tries to seek some cool spot these evenings, where, if they cannot feel a breeze blowing, they at least can see the leaves move and hear a rusting once as hour, consequently imagining that the oasis in the daily desert of beet had been found. All of which means that the Summer gardens hav good attendance.

The Cave, with Robert Macaire on, drew good audiences last week. Denham, as Jacques Strop, gave his own conception of the character, and was encored in everything he sang. William Wolf, as Coust Lavarde, made the most of the small part and proved to his ricen a toat oo matter how small the part his work is never slighted. Alice May, as the Princess Pompa our, did finely. She never falls to mediocrity in anything, George Shackford was excellent as Macaire. Murtha Portens and Agnes Evans were very acceptable. This week hilber Taylor.

The Paragon opened last Monday to a large audience, and the crowds are still attending. Eva Daveaport, late of the Bj.u., made a decided hit as Bettina. Besides being a good actres, she has a rich voice, capable of being heard in every part of the garden. George Paxton, late of Enns and Young's co, was the Pippo, and he sang better here than when he was in the co. at S honider's. St they Fich was a unique Prince Lorenso, and Neil O'Brien's Mocco was decidedly good. The Fiametta of Murtic Crocker and the Prince Frederich of J. G. Garr were well done. Olivette this week; Fra Dia ola nxt.

Ruddygore was the bill at Schraider's, and although not as melodious as The Mikado or The Mascotte, its novelty sttracted large audiences. The management dea-rve credit for the manner in which it was coatumed and for the stage settings. Jessie Halcher, an Rose Maybud, looked sweetly tural, from bonnet to slipper, and her rendition of the part was all that could be deared. Fit Raymond, the Mad Margaret, gave a nasterpiece of lyre acting. Ferrie Hartman, as Robia Ohison estrected a found of humor from Sir Despard. This week, Fatinna.

John Lang is conductor at the Paragon. Mr. Barnes, a new tenor, joins Ennis and Young's Mr. parses, a new case, joint on this burg were made unhappy by nomerous attachments served by minions of the law at the request of various talented members of the Biju co.

Extensive alterations at Pope's will begin August s.

#### CALIFORNIA.

CALIFORNIA.

LUS ANGELES.

Grand Opera House (Harry C. Hyatt, manager):
Louise Harrison and an excellent co. appeared in
Skipped by the Light of the Moon and Out of the
Frying-pan into the Fire to large houses week of 4,
Manager Wyatt took a benefit 8, upon which occasion
Out of the Frying-pan was given to an audience completely fitting the house. Hr. Wyatt has brought some
fine attractions here during the season, including
Booth, Modjeska and others, and it shews that nu efforts were appreciated. Mrs. Langtry in A Wife's
Peril, Lady of Lyons, She Stoops to Conquer, Lady
Clancarty and Pygmalion and Galates week of 1:
Devil's Auction, 18: Bartholomew's Equine Paradox,
s3; Cinderella, by local talent, Aug. 1.

Messrs McLain and Lehman will soon begin the
ercction of an opera house on the east side of Main
attreet, between Second and Third streets. Lot is 80
feet front by sog in depth. Ho. se is intended to hold
scoo, and will be run on the plan of the Tivoli in San
Francisco.

SAN DIEGO.

s.coo, and will be run on the plan of the Tivoli in San Francisco.

SAN DIEGO.

Leach's Opera House (J. M. Ashbaugh, manager):
Under the management of Alfred Klinahouse, the Oura Japanese troupe played to fair business 4-5, presenting one of the most remarkable athletic parformances ever seen in this country. The feats of these gentlemen with unpronounced names are marvelous in their daring, but are performed with seeming case. Not the least curious feature of the co, are the antics of the "four funny little Jans," who do prodigious acts in an acrobatic way. The entertainment was excellent in every respect, and gave great satisfaction.

Louis' Opera House (H. C. Gordon, manager): The Stutts New York Dramatic. co. to medium houses in Pearl of Savoy and East Lynne, 7-9. The plays were performed in a listless manuer as 4, The plays were performed in a listless manuer and were not satisfactory. Week of Louis Harrison in Skipped and Out of the Frying-pan.

STOCKTON.

the Frying-pan.

STOCKTON.

Avon Theatre: Lewis Morrison appeared in Won at Last 4 and Faust 5. Crowded house 4, but only fair 5. The performances were good, although Mr. Morrison's support on this visat was not as good as on his last appearance, when Miss Tittel appeared as Marguerite.

Stockton Theatre: Continues to have crowded houses, and is compelled to have three "ladica" sights" a week, instead of two. Last week Webster and Brady and their dramatic co. appeared in conjunction with the stock co. in Lights o' London. The cast is strong, and particular attention has been paid to mechanical effects The co. includes over thirty members, and delighted the crowd that assembled at the first performance. The play made a decided hit, and is assured of a good run.

#### COLORADO.

COLORADO.

DENVER.

Instead of going to Robinson's Circus on the Fourth, I stayed at home and read Tax Missros. From what I heard I was satisfied with my course. The time was more profitably spent, for the outfit was apoken of as a mass of nothingness from beginning to end. 'Twas principally an exhibition of nerve on the part of the grasping management in draining people of their Fourth of Iuly haif-dollars. 'Twas advertised that three performances would be given—one at 9 A. M., another at 1 F. M. and the last at 6. The morning show was but fairly attended, but in the afternoon enounous crowds surrounded the tents, and thousands couldn't get in. This is where the management displayed its greed. Instead of giving a complete performance, for which the people had paid, the programme was rushed through in about an hour. Then the side canvases were litted up and the sweltering crowd scattered to make room for another that was impatiently waiting in the menagerie tent and on the outside. Another hour or so was spent in threadbare feats in the ring, and the second crowd, thoroughly diagusted, was dismissed to prepare for the evening reception, which also brought in a load of money. Happily the shell and ball crooks kept dark; so the deluded thousands weren't fleeced so badly as might have been.

Infleys Lewis closed her season at the Tabor Saturday night, o, having given six performances of Sardou's Clothilde. The engagement was apparently no more successful than that played two weeks ago. Why Miss Lewis isn't more popular here, I don't kow. It may be because she comes in hot weather, and then, again, she may possibly be saddled with ind-firerat management. I understand she is her own advisor, The papers mentioned her performances regularly, and in praise. Miss Lewis' support was, as usual, capable, and her portrayal of Clothiide as finished as her work in Proper-Me-Not.

The Mascotte. The Misado, The Chimes and Bilee Taylor, and is now resenting The Bridai Trap-some thing new here. I haven't heard yet, but am told th

opened.

The Daly engagement closed the regular Summer season at the Tabor. Held by the Enemy is the next attraction. It comes August 14.

For a Fourth of July manner the Randall co. put on The Mikado to give the strangers within our gates a chince to hear and see something they had read about. The ru als did not embrace the opportunity to any great extent. The circus was irresistible.

extent. The circus was irresistible.

The Held by the Enemy co, before it comes to the Tabor plays the Leadville circust.

Ed. Silk, who used to run the Comique in Pueblo, died in Pittsburg, 8—so the telegraph says—of a supposed sunstroke.

Jeffreys Lewis' tour of the creuir, which was the week between her Denver engagements, was productive of good results in a money way, I'm told.

Dr. Hamilton Griffia was again at the Windsor a few days are.

## CONNECTICUT.

CONNECTICUT.

Wagner's Summer I heater: The Standard Opera co. closed its two weeks' engagement 16, prese ting Pinafore. The Mascotte. The Mihado and Olivette to good business, taking into consideration the mosey difficulties labored useder. Pauline Harvey, prima donas, suddenly left the co. Monday inght (second week), but her place was successfully filled by Adele Keno, a most delightful actress, with a sopran voice of much sweet ness, and who won instant recognition, and scored a success in all her roles. Dua Packard cleverly handled the comedy parts. All the other characters were fairly well sustained. Monday, if, Duncan Clarke comboured a two weets' engagement to a packed house notwithstanding the disagreeable weather. As excellent variety programme.

H. E. Wheeler state hown to the profession as "Ponch Wheeler," is the gust of Newton Beers is our city. Mr. Wheeler says: "I am on here getting into readiness the great tyric spectacular version of Lost in Losdon, which opens early in August at the Grand Opera House, New York city

## GEORGIA.

The new theatre enterprise has taken shape at last. The stock has been subscribed, the tifficers elected and an advertisement been inserted in the daily papers saking property-owners to make bids for selling a site. We will certainly have a theatre and a good one, too, by Dec. 15 or lan 1. The prospect was gloomy once, but swing to the indefatigable energy of Sanford Cohen the new theatre is now a fixed fact and our people are delighted.

## ILLINOIS.

From present indications, next season will be Cairo's most prosperous. Our manager, Capt. Thomas W. Snields, in connection with his New York agency. Taylor's Exchange, has been busy booking, and time is rapidly filling up. Among the attractions aiready secured are Joseph feff rison, Margaret Mather, Mrs. D. P. Bowers, C. W. Keene, Marie Prescott, J. B. Polk, Sol Smith Russell, Michael Stroof, H. Awerly's Minstrels, Patti R. sa., Clio, Barry and Fav. Newton Beers, kfile Ellsler, Dominaic's Daughter, White Slave, Shados of a Great City, etc.

Cairo has been, and is, unfortunate in having a bad name. It is Charles Dickens' original "Eden," and, suring the war was a decidedly hard place. But now it

won't take a back seat with any town of 15,000 inhabitants. It has one of the pretitest and most confortable opera houses in the State, fully equipped with scenery, etc. The accommodations for cos. are excellent. Every co. that has been here has gone away weil pleased with its treatment by both the management and the pub ic. Taking it altogether. Caire is a good stand for any first class attraction, and the cos. that come here once are sure to come again, and when they do come again are greeted by larger houses than on the first visit.

ROCK FORD.

The annual meeting of the Rockford Opera House Association was held 15. C. C. Jones. H. W. Price and O. P. Tahern were elected directors, the two former succeeding themselves. A dividend of five per cent, was declared. There was a meeting of the new Board of directors. Levi Rhoades was elected president, R. H. Tinker, vice president, and C. C. Jones secretary and treasurer. First dividend the house has ever paid. The stock amounts to \$19,00, and the cost of the house was about \$34,000. The receipts of the building have paid off all the indebtedness, and in the sixth year dividends are in order.

COUNCIL BLUFFS.
Barrett's Circus came 18. The streets were packed to see the parade. In the afternoon the test was filled, but in the evering the crowd was not so great. Too many good dime circuses here of late.

many good dime circuses here of late.

FOET MADISON.

The Bennett Opera House, now in course of erection, will open August 23. Attraction not yet announced. The new house stands on the site of the old. It is of pressed brick, lancy front, thirty-siz feet from ground up, covers area of 30 by 150 feet; seating capacity, 1,000; stage, 35 by 36 feet; lighted by gas with probably electric light to be added.

Owing to Fort Madison's recent great railway boom and her rapidly increasing population—now over 7,000—she is fast moving to the front rank among the good-paying theatrical points in lows.

WICHITA.
Crawford's Opera House (L. M. Crawford, manager):
E. T. Stetson a d co. filed week of 4 in Neck and Neck
and Olive Branch. Light business.
At the Main Street Theatre, Rooms for Rent was the
attraction last week, drawing well.
The Gasfield bill is Solon Shingle and California Detective. interspersed with specialties.
The Zoological Massum gave a version of Peck's Bad
Boy, with Robert Neff as the groceryman.

tective, interspersed with specialties.

The Zoological Museum gave a version of Peck's Bad Boy, with Robert Neff as the groceryman.

TOPEKA.

Crawford's Opera House: The corpse of the season of 1886-7 gave a few spasmodic signs of life in Topeka the past week, but they were only a few struggles before final cissolution. The "struggles' to which I refer were those of the A. R. Wilber Comedy co, which seems to be a misnomer, as the pieces billed are not generally considered howling comedies. The co. opened it with The Galley Sla. e. to be followed in turn by Called Back, Shadows of a Home. Streets of New York, Miss Multon, Fa..chon and The Banker's Daughter. The weather has been extremely warm for even this place, and the patronage has not been sufficient to call out the S. R. O sign. The co. posts but little paper except a large life-size dealization of the manager, A. R. Wilber; but the easy grace of his attitude and the frank, howest expression of countenance which the artist has, presumably, copied from the lif, are no doubt sufficient magnets to draw enormous crowds everywhere. But if I mistake me not, Mr. Wilber has before been eviewed in The M. mon quite often, and is much more clever fashion than I could do. Hence I will only wish him joy and hope he will do as well everywhere less as he has done in Topeka this time.

LARNED.

Opera House (Martin at Green and in paper is Ruby

else as he has done in Topeka (his time.

LARNED.

Opera House (Martin at d'Freeland, managers): Ruby Lafayette co appeared 4-6. Business light first night; quite a failing off 5-6. Still, the box office recipies made a very nice showing. E. T. Stetson in Neck and Neck, 18. week, The Ruby Lafayette engagement come near ending with a fatality. During the performance of the afterpiece on Wednesday night, J. E. Curran, proprietor and manager of the troupe, was shot in the face by a heavy charge of powder, inflicting a very pairful though not serious wound. The accident occurred through the carelessness of the propeity-man. At first it was feared that Mr. Curran's eves had been shot out, but happily this was not the case, though he had a very narrow escape. At this writing, Thursday noon, he is resting as comfortable as could be expected, his face and eyes being badly swollen.

KENTUCKY.

OWENSBORO.

As the majority of travelling managers do not clearly understand the geographical situation and prospects of this place, a f words in this regard will not be amiss. Owecasboro is forty miles above Evanswille, lnd., on the Ohio river, and as there are a number of local packets, this point can be made from Evanswille and back at almost any time of the day. It is but a three hours' run from Russellville on the Memphis branch of the L. and N. This point can be made from the following cities without losing any time: Madison, New Albany, Terrie Hautr. Vincenness. Evanswille, Mount Vernon, Louisville, Henderson, Hopkinswille, Paducah, Bowling Green, Clarkswille and Nashville. Direct connections are made with the L. E. and St. L. Railroad by way of Rockport.

## LOUISIANA.

ShkhvEPORT.

Some few months ago citisens organized a stock co. with a capital of \$\frac{3}{2}\times co. to be issued in shares of \$\frac{3}{2}\times capital of \$\frac{3}{2}\times co. to be issued in shares of \$\frac{3}{2}\times capital of \$\frac{3}{2}\times co. to be issued in shares of \$\frac{3}{2}\times capital of the purpose of building an opera house. They were very successful in obtaining subscribers, and now there only re ains about soo shares unsold. The Board of Directors advertised for plans, and on luly x accepted those submitted by J. B. McElfatrich & Sons. The site of the house is located on the corper of lexas and Edwards street. Part to the elegant new public building in the very business centre of the city. The building is to be three stories high, so feet front by 30 deep, two large stores on the ground floor, offices on second floor, and odge-ro mo n thred. The house is to be constructed in a most substantial manne, and will be provided with all the latest improvements. The front will be faced with pressed brick, or name nated with stone and terra cotta work. There will be a large promerade and lobby for the cenvenie. or of the audience b. tween the acts. The stage will be fifty feet to the ringing left, and will have a width of thirty-four feet by a depth of thirty-ex. The entrance on Texas street will be tone of the SHREVEPORT. rees by a depth of thirty-s. The entrance on Trare street will be twenty-five feet wide and thirty five feet deep. When completed the building will bone of the handsomest in the South-set. It is the intent on of the Board to have the work complete by Jan. If poss bie. A Below is a list of last season's attractions classified: Sept. 11. Bell Kingers, good; 16-17, Dick Gorman. fair; s6, Haird's Minsstreis. bg; Oct. 4. McLutyse and Heath's Minsstreis, good; 18-0, Lizsie Evans, good; 19-0 Port'is Minsstreis, bg; Nov 29, Minton Nobles, good; 29 Port'is Minsstreis, bg; Nov 29, Minton Nobles, good; 29 Port'is Minsstreis, bg; Nov 29, Minton Nobles, good; 29 Port'is Minsstreis, bg; Nov 29, Minton Nobles, good; 30 Port'is Minton Nobles, good; 30 Paties, bg; Nov 20, Minton Nobles, good; 30 Paties, South Service, Service,

Granite Hall (J. S. Hendee, manager): Sol, Smith Russell comes August 13 Floy Crowell at low prices August 13 for a week. Manager Hendee is having the hall newly painted, and will have the seats raised before the opening of the coming season, a much needed im-

August 15 for a week. Manager Hendee is having the hall newly painted, and will have the seats raised before the opening of the coming season, a much needed improvement.

Listte LeBaron is passing her vacation at Gardioer. Marion Russell and Master Tommy Russell, of the Madson Square Theatre, are summering at Ocean Puint, Me.

A terrific gale of wind blew down the seat of Witherell and Davis (who are playing Uncle Tom's Cabin under canwas) in Strong, Me., last week

H. A. Malcolm is paying a visit to his old home, North Edgecombe, Me.

Two excursions will be run to Barnum's Circus from here to Lewiston so and Portiand si, as those are the only places in plays in this State.

Horace Pullen, the well-known orchestra leader, has charge of the muse for the Ocean House, Watch Hill, R. I., for the Summer

Coming at Granite Hill: C. L. Andrew's co. Sept. 3; Rhea, Sept. 3; Pat Rooney, Sept. 3; Augusta Van Doren, Sept. sept. Murphy's Minstrels, Sept. 30; Si slocum, Oct. 3.

C. R. Cloudesley, of New York, is at Harding's Point, Me., for the Summer.

H. Price Webber, manager of the Boston Comedy co, has received many flattering invitations to visit the west the coming season with his popular troupe.

PORTLAND.

Greenwood Cardens: The season is now in full swing, and crowds attend the performance of The Pirates of Pensance by the Witkinson Opera co, The opera is fuely cast, the chouses are especially strong and well ba'anced. The costumes are in keeping, making the production eigopale and attractive. Among those of last season's co. are Arthur Wilkinson, whose the production eigopale and attractive. Among those of last season's co. are Arthur Wilkinson, whose the production eigopale and attractive. Among those of last season's co. are Arthur Wilkinson, whose the production eigopale and attractive. Among those of last season's co. are Arthur Wilkinson, whose the production eigopale and attractive. Among those of last season's co. are Arthur Wilkinson, whose the port of the popularity. Percy Cooper as Frederick and George Ho

Impersonation, his make-up being irresistible. Gertie Holby, Jensie Smith and Fannie Hibbard are all good in their respective parts, and Pearl Dudley, as musical director, leads most valuable aid.

Pavilion: Manager Norman opened his season at this popular resort with a grand good show, and has received the patronage his enterprise deserves. Electra is one of the finest. Billy Carter is another strong attraction. Prof. German's dissolving views are unsque as well as beautiful. The attention given patrons of this place is of a nature to attract fine audiences, and Mr. Norman's success is already assured.

The Wilkinson co. will do Billee Taylor and Patience west of 15.

The Wilkinson co. will do Billee Taylor and rational week of 18.

The fine schooner-yacht Bohemian, with I B. Mason, Lowell Mason and Paul Arthur on board, has been with us and entertained friends during their stay.

Mur ay and Murphy's fine orchestra furnishes the music at the Pavilion.

Annie I ffrey, of last season's Fantasma co., is passing her vecation at Bay Sta e cottage.

Charles Bigelow rejoins the Bennett and Moulton Opera co. next season.

The natrons of the Pavilion are outspoken in their

Opera co. next season.

The patrons of the Pavilion are outspoken in their praise of the courtesies extended by the manage-

meat.

The Boston Ideals are well represented at Old Orchard as well as Peak's Island.

Lawrence Barrett and a party of friends passed though the city Tuesday en route to the White Mountains.

#### MASSACHUSETTS.

MASSACHUSETTS.

NEW BEDFORD.

It is with deep regret I have to chronicle the death by drowning of ex-treasurer of the Opera House. Arthur S. Foster. On Saturday last, with a party of young men, he was cruising in the yacht. Nimpley, and by some accident feil overboard. Although an oar was thown to him he sank immediately, and the body has not been recovered. Mr. Foster's wife and ittle daughter were fummering at the White Mountains, and sad indeed must have been the summons home. A large number of friends sympathize with the bereaved family, and moura the loss in which they share.

John S. Moulton, the lessee of the Opera House, was in the city last week. There are to be few changes in the attaches, and Mrs. Joseph C. Omey will orobably be Mr. Moulton's representative when he is called away. She is fully qualified to take charge of all business connected with the house, and is popular with everybody. It is said that Mr. Moulton will change the method of dealing with the newspapers; that he will pay for all advance notices and give no complimentaries to the press. The Siandard and Merchry have both been very generous in dealing with attractions, and it is my humble opinion that Manager Moulton will make a mistake it he adopts the mean: I have outlined. The cateer of my exteemed friend, George A. Hough, as a dramatic correspondent was short, if not sweet, though that George's letters did it does not necessarily follow.

Est-Manager Bancroft is resting with his family in

follow.

Ex-Manager Bancroft is resting with his family in

New Hampshire. The experience with the Athletic

Baseball Club was a corker.

SALEM.
The city was thronged to see Barnum's Circus 15. The city was thronged to see Barnum's Circus 13. The street parade was not as good as in former years. The two performances were well attended. Paul Boyton in his great act of tatching salt-water shi in fresh water was very interesting. The performance wound up in a grand finale of fire and smoke, an epitome of a dime novel, "The Attack on the Deadwood Coach."

dime novel, "The Attack on the Deadwood Coach."

LOWELL.

Crowds attended the Baraum show 11; even a heavy rainstorm in the evening did not prevent the tent from being packed. Aside from the varied attractions in the big tent, the menagerie seserves special notice.

The Londou Ghost Show is broked for four weeks at the Musee and is doing a good business.

Numerous improvements are being made in Hustington and Music halls. In the former the proscession arch has been widened and two boxes added. New opera chairs will be put in and the scenery freshened us.

SPRINGFIELD.

The Miller-Stowe Circus exhibited 13-14 to very large and well-pleased audiences. James R. bioson, although not at his best, gave a good bareback exhibition. James B. Stowe's hur'll -riding also calls for mention. A good old fashioned flavor pervades the entire one-ring performance, which is decidedly refreshing in this age of triple-ring shows, double U. T. C. cos. and unwieldy spectacles.

spectacles.

The California Minstrels, a temporary organization, made up mainly from Hi Henry's co., opened at the Musee 18 for one week. Next: The Hume Comedy co.

son, which opens August 17 with the T. P. W. Minstrels.

J. H. Turner, for a long time usher at Gilmore's, is now night clerk at the Hotel Warwick.

Mrs. J. H. Clark, better known to the stage as Lizzle Whitehall, who has been spending several weeks here, is filling brief engagements at Providence and elsewhere. She has, I understand, lately won her suit against Hallen and Hart, which has been pending in court for some time.

HOLYOKE.

Miller, Stowe and Fruman's Circus 13-16, drew large audit noe, the ticket-wagon being closed both evenings before eight o'clork. They give a merit virious performance and deserve the large crowds. James Robinson needs no praise from me as forty-three years in the circus business will attest. His riding was refreshing, and he received great applause as did James Stowe, the champion hurdle-rider, who is one of the proprietors of the show.

champion hurdie-rider, was is one or the programmer. The Baily Democrat takes me to task for the manner in which I reported the Barnum Circus-Coakly sfisir, and its connection with a Holyoke daily; but advisedly uses an "if." No reply is called for. I of the sensitive young reporter of that paper, however, I would say, "If the coat fits put it on, but do no think that your organ is meant when a Holyoke daily is referred to." We have another paper here, established long before the Democrat or its to proters were heard of.

Another hurdie-rider made his appearance in Columbus, O, on our National holiday. He is to be named Fourth of July St. we.

Manayer Chase may open the Booth-Barrett season in New York City instead of Buffalo; so says the Tele-

LYNN.

There is nothing in the theatrical line to chronicle his week, and Music Hall is closed until the latter part

There is nothing in the theatrical line to chronicle this week, and Music Hall is closed until the latter part of August.

It is estimated that 56 000 people attended the Barnum show 14. There are many good features connected with the buy show this year, but taxen as a whole, from Jumbo stuff, d to lumbo's anatomy, it remitds one of a picked-up dinner, as it is composed of the od's and ends left over from previous seasons. The ringmaster seems to have lost his old time dignity; the clown has crashed to vocalize, and even the gong that sounded for the chariot races had a cracked and "fakey" sound.

The attraction that is drawing most of our people at present is the prorama at Point of Pines illustrating the capture of New Orleans. It is a magnificent spectacle, and realistic enough to suit the most fast drous Manager Thayer spares no prace to make Point of Pines an attractive place. I understand the pyrorama goes to Staten Island next month.

The veteran active Charles Thorne, is impersonating Ben Butler in the production, and makes a big hit.

Barnum's Circus 13. Big audience. Some of the fea-

Harnum's Circus 13. Big measurest tures were very fine.

Manager Grant, of the Opera H :use, promises a fine line of attractions for the coming seas-in.

Josie Domaine, of the Bennett and Moulton Opera co, is at her home in this city.

## MICHIGAN.

MICHIGAN.

DETROIT.

Everything is very goet around the 2 heatres, and probably will remain so ustil the opening of the season. I heard a rampor of another theater for this city to built in a short time, but it lacks credence. It is to be sincerely noped that such a scheme is not in propert.

a. Detroit nas all the theatres she can support and more. If another house was built twoid be the means of spoiling the city, threatreally speaking.

The state of battle fluoraday which were composed of the season of she for the state of a column out Museum freas.

Beroiting the city, threatreally speaking.

That while the trains who met on the field of the state of the s

Detroit have offered their services, and the programme will be a fine one.

The Boston Ideals will be in Detroit early the coming

sesson.

The season at White's Grand Opers House will be occessed August a with Thatcher, Primross and West's Minstrels.

The season at White's Grand Opera-House will be opened August a with Thatcher, Primrose and West's Minstrels,

GRAND RAPIDS.

Powers' Opera House (F. G. Berger, manager): The benefit tendered William Brigham, 13, was decidedly successful, the house being well filled notwithstanding the extreme heat. Engaged was the play, and while it seemed an unwise selection, it was done very creditably by the cast, which included a sprinkling of amateurs and professionals. Mr. Brigham's Cheviot Hill was an admirable performance, and showed the result of thorough preparatory work. Laura E. Dainty, Grace Kimball and T. Crane were the other professionals in the cast, and all acquitted themselves with credit. Mrs. Fred. Berger's belinda was a very graceful, refined performance, as was also the Magie of Aggie Douglas. The latter lady made a most decised hit, and if she adopts the stage for a profession, as I believe she contemplates doing let me anticipate a successful career. Her song, introdu ed in the first act, was most charmingly sung, and was most heartily encored. Manager Berger was decidedly liberal in the way he set the stage. A running brook was most successfully introduced for the first time here. T. P. W. Minstrels August 1, followed by Tin Soldier and Hole in the Ground.

The regular season at Powers' opens August 1, Sonith's has closed for the season. Manager Berger leaves for the East to-night (16) to join his star, Sol Smith Russell.

Immediately after the Engaged performance the participants were inlivted by Mr. Brigham to adjourn to Swett's Hotel, where a "spread" was in waiting. A most enjoyable time was had, and the affair proved a most fitting ending to the benefit performance.

T. H. Redmond has leased his Opera House for three years to Garwood and Brady. who will run it in connection with other houses controlled by them in C evenient, of the proved a most fitting ending to the benefit performance.

T. H. Redmond has leased his Opera House for three years to Garwood and Brady. who will run it in connection w

Academy of Music (J. W. Slocum, manager): Week of 11 Golden Opera co. to go good business in The Mascotte, Olivette, Chimes and Mikado. Closed season here 16,

Scandinavian Opera House (Ernest Hellsvig, manager): Felton and Cennier's co. played last week to light houses Good as the average 10-s0-30 cos, Palace Theatre: Still holding out, notwithstanding hot weather.

FLINT.

Music Hall (Thayer und Page, managers): A Tale of Enchantment was presented at to a fair sized audience. The co. was only fair. The specialties and scenery were the leading features.

#### MONTANA.

BUTTE,
Grand Opera House (John H. Maguire, manager):
Edna Courtney comed to for a week. Unusually good
house for the season and in view of other attractions.

Maguire's Opera House (Maguire and Villemeyer, managers): The Edna Courtney Dramatic co. opened 4 and played to good houses throughout the week. Mile. Rhea and co. played to fair houses 11, week. Item: Unrig's Opera House, which has been under repair for some weeks past, will open August 1.

#### MINNESOTA.

MINNE SOTA.

ST. PAUL.

Hot weather continues to prevail, yet Sackett and Wiggins' tent show draws good audiences. Their Dime Museum is also well attended.

Sells Brothers' Circus is handsomely billed and lithographed for July s6. This will be the first show of the season, and will do an immense business.

Personal: Many of Grace Hawthorne's old friends in St. Paul are pleased to learn through Tux MixRox foreign correspondence that she is winning laurels in London. She is a plucky, hard-working little actress.

#### NEW JERSEY.

NEW JERSEY.

ATLANTIC CITY.

Brotherton's Little Tycoon co. sing on Howard's pier to a thousand people every night. Summer prices. A smoothly sung opera with a few fair voices.

At the Lafayette Excursion House Theatre the Acme Opera co. sing Olivette twice a day. Harry Nelson, a high-strong tenor, as Valentine. Jennie Smith, a pretty Miss with a dulcet throat, as Ulivette

At the Iron Pier Moore'a Minstrels; at the Casino the Job Lot, a Summer comedy is advertised for se
Pomperi continues to fall twice a week amid a blaze of fireworks that fixeds the island with hight.

A trip to New York and Boston 17, taken in the interest of the new comedy. The Doctor, secures to John F. Ward his title to the play.

## NEW YORK.

BUFFALO.
Gracie Emmett, in Karl's Promise, at the Court
Street Theatre, last week, did just a fair business. This
winds up a very long and successful season at this
house, which will reop n the latter part of August.

Academy of Music (E. J. Matson, manager); Jennie calif, with a good co., did a fair business 11 13.

Topack, Steele, Harrington and Johason's World of Novelties drew good audiences and gave better than good entertainments 14-16.

SENECA FALLS.

The Cayuga Lake Park Theatre, owing to the incessant warm weather, has only been opened a few nights since the close of the dramatic season.

Farer is talk of a testimonal benefit being tendered j. J. H. Alliger, the popular amusement manager of Cayuga Lake Park. Mr. Alliger, during his a journ here, has won many warm friends among the lovers of amusement.

BINGHAMTON.

Opera House (J. P. E. Cla.k, manager): Helene Adell, supported by an excellent co., is spendig the Summer in this city, and twice a week the public are treated to meritorious performances. On 15 the Dickinson-Beman orchestra, connected with the house, gave a concert, assisted ty Mrs. Alice Mersereau, of Brooklya, and Mr. Hulcomb, of New York. A very large and enthusiastic audience was present.

## OHIO.

OHIO.

DAYTON.

Memorial Hail: The season so far has been the most successful, both artistically and financially, the Home has ever had, which is attributed to the excellence of the co. and the merit of the plays. If there is anything more desired than ability in a stock co, it is harmony. There is but one faction, and as yet there has not been the slightest dissension to mar a performance. The most friendly feeling exists between the members of the co., and all stille to assist one another. This is simply meutioned to demonstrate that where there is harmony there is go of work. In several previous seasons prejudice and it feeling obtained such a footing that the co. was absandoned before the season was half over. The Marbie Heart was given to, and although the mercury ran above too still every seat was occupied, and standing-foom as well. Eleanor Carey as Marco was most favorably received. She had appeared in this role quite frequently before, and it is useless to state that her portrayal was other than grand. Her delivery was unusually good, and in both enraged and suppressed passages was perfectly audible. W. A Whitcar made a manily and handsome Kaphael, and at the close of Act IV received a curtain call, as did Miss Carey. The Marie of May Woolcott was an ideal one—an pretty as one would care to see. The rest of the characters were well suistained, while the setting was in unison with the production.

preduction.

Wash T. Meiville, of the Home co., has returned fro Cincinnati, where he had been sojourning for several days.

The Battle of Gettysburg has reduced prices and is

and Will Royston were missed until noon, when a private west to Ma ager Hall and told him that two members of the co were down by the big lake and wanted him to send them two linen dusters and two pair of boots; that all they had with them was a poodle-dog and an umbrella. The ladies of the co, exhibited a little more courage, for all they tost was their appetites and a little sleep.

the more courage, for all they lost was their appetites and a little sleep.

COLUMBUS.

Ours, Camille and The Octoroon were put on in good style last week at the Metropolitan, but owing to intense heat business was light. George A. Backus did well as Hugh Chalcote and Wah-mostee. Muss McAllister was best as Z.e. H. S. Duffield made a good Armand, and the others did satisfactory work. This week tae Criterion Opera co, opens a two we-ks' engagement with Iolanthe. The Chimes and The Mixedo will follow. T lile McHenry, Lucille Meredith, Mack Charles and Milton Aborn are among the principals.

Eichenland's business suffered with the rest, and business was the lightest of the season. Arrivals this week: The Halls I James and Frank), N. E. Nibbs, Master Duva, Harris and Walters, the Lamoths and W. J. Campbell.

The evening concetts by the military band makes the United States garrison one of the most pleasant places in this vicinity to pass a couple of hours.

The Forepaugh Show is due here August s.

Mr. and Mrs. Oscar Sisson, of the Little Nugget co., have been in the city several weeks. They will open their season shortly.

have been in the city several weeks. They will open their season shortly.

Bolossy Kiralfy has taken the management of George B. Okey's Siege of Irov, and will shortly produce it in fine style in Chicago. After examining the work he pronounced it the greatest spectacle in existence, and offered the artist, Christian Jensen, all the work he would do in the way of painting scenery for his productions. Costumes for the 300 people who will take part in the Siege are being made in New York.

Prof. H. B. Killer will probably be connected with the Cyclorama of the Battle of Gettysburg, to be opened soon.

Cyclorams of the Battle of Cetty, burg, to be opened asons.

Great preparations are being made for the Saengerfest to be held at the Park July 89-30.

The Misses Gilroy- Iu ia and Etta-were the guests of their Sussessing of their stay here.

McNish, Johnson and Slavin's Minstrels will meet here for rehearsal so, and will open their season at the Metropolitan so.

Charles A. Miller was home for a few days last week on theatrical business. He says the circus is doing a splendid business all through the East, and receipts are away shead of last season's.

George Long left for Connecticut Saturday to join the Miller, Stowe and Freeman Circus.

A co. of Tyrolean Waiblers are holding forth at Hesseaneur's.

A co. of Tyrolean Warblers are holding forth at Hessenauer's.

CANTON.

The Summer theatrical season has been a very quiet one in our city, there being no attractions since the closing of the regular season the middle of last May. Manager Schaefer contemplated the nire remodeling and refitting of his house during the Summer months, but has dec ded to only make some needed repairs, and will give his house a complete overhauling at the close if next season. Our regular season opens about the first of September and the list of attractions booked will not be excelled by the larger cities.

New Eiks: Canton Lodge, N. 68, B. P. O. Elks, with twenty-one charter memb rs, was instituted under the most pleasant auspices on the evening of 14. All the members were initiated in a body by the Youngstown Lodge, No 53, Exalted Rul r Clate A. Smith conducting the ceremonies and installing the lodge officers, after which the entire party of seventy took carriages and drove to Myres Lake, Canton's Summer resort, where a banquet was tendered by the Canton Elks to their out-of-town guests. The banquet lasted until two o'clock in the moraing, when the party returned to the city, and the Youngstown Elks boarded the special car and returned home with many expressions of chanks for the good time furnished them. Canton Lodge promises to be a grand success. It has already a list of fifteen or twenty new members to be installed at its next regular meeting, and judging from the energy and vim displayed it will only be a short time before its membership will number near a hundred.

### OREGON.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Dan'l Sully opened to good business 3, presently Daddy Nolan. The co. was to have opened Saturday evening s, but as the steamer Orgens, from San Francisco, upon which they were passengers, was twenty-four hours late on account of head-winds, the co. did not arrive in Portland until Sunday afternoon. Week of 4 Daddy Nolan and The Corner Grocery were the attractions. The co. is a good one, but considering the oppressive heat and the Fourth of July attractions, did not do the business deserved.

Our rowing course on the Willameth River is as fine a many in the Eastern States, and the Messrs Suliy, knowing this, thought they would indulge in a scull race against time. So Friday afternoon the oarsmen took to their boats, with the co. in another, to witness the race. Many were on watch on the river bank. The word was given to start, and a pretty race it was, too, both puling about a forty-stroke. Dan'l won by ha fa length. Manager Howe is up on, the Sound looking after his interests there.

The Casino Theatre will recogn its deorg to morrow.

interests there.

The Casino Theatre will reopen its doors to morrow evening, 11, for one week, with the charming and ever popular Jeannie Winston, supported by the Pyke Opera co.

## PENNSYLVANIA.

CARBONDALE.
Wallace's Circus 15. Large crowds afternoon ivening. The best of satisfaction was given.

Able's Opera House (W. M. Shultz, manager): The house is being put is order, and oromises to be fresh and attractive, for the opening early in September, Mestayer and Vaughn in Toboggauing will be the attraction. During the past theatrical year this theatre has been opened to 129 entertainments.

## RHODE ISLAND

PROVIDENCE.

Sans Souci Garden: Sam'l of Posen, with Frank
Howard as Sam'l Plastrick, did a big business last week.
This week Gracie Emmett, supported by Harry Hart,
will be seen in Karl's Promise under the management of
C. H. Smith.

will be seen in Karl's Promise under the management of C. H. Smith.
Gaiety Museum: The attractions for the week are Sheridan and Fivon. McCoy and 'McEvov. R. W. Marks, Nesman and Gaylor. Liszie Whitehall, Girard and Earle, Hattle Le Frank and the Watsons. Frank Page is now tressurer at the Sans Souri.
Mr. and Mrs. W. S. Daboil are at home for a brief visit. They are engaged for another year at the New York Casino.
Dan Mason and Harry Clarke will be seen in a new skit called in a Fix at the San Souci next week.

## TENNESSEE.

George Salsbury has formed a co from the Strang'ers of Paris and Dell Knott defunct organization, and has rented Patterson's Hall to give the people of Knoxyille a chance to attend Summer theatricals at pan c prices. Fair business. The co. is composed of the following: Harry Fenwick, Stephen Wright, Charl's Owens, Frank Edwards, Lillian Stillman, May Talmage, Fred Stillman and John J. Williams, Opeode 1s with Pike O'Callaghan, a comedy drama. A farce closes each performance.

O'Callagnan, a comedy drama. A farce closes each performance.

It is sail that Colonel Patterson is going to turn his hall up to a nice large theatre. But the location is entirely too far from the centre of the city.

CLARKSVILLE.

Work began on the remodeling of Elder's Opera House a few days ago. It is to be fashioned after Macauley's Theatre, Louisville.

## UTAH

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager):
Edward Harrigan supported by a good co., came 6, presenting Cordelia's Aspirations; 7. The Leather Patch; 8, Old Lavender. Good business. The theatre will now remain closed for the Summer.

Octor Paracelsus E. Harvey, Jr euor Balthazar	
enor BalthazarJ. W. Horne	
arlos	
Don Pomposo	4
ancho Sidney Maxwel	
erez D. W. Lewis	
ucietia Cora Vincen	
sabella Mary Tully	1
nez Mattie Smith	
The affair a benefit to our Art Society. The	co.

tertainment. The house was crowded with our best

#### WISCONSIN.

We had one attraction last week—the Night Owls in the burk-sque of Adonis. Some of the specialities were good—namely, Harry Morris, DeLaner and Debrimont and May Heward. Jutan's trap-se act, assisted by George W. Brown, was also very good. Of the burk-sque, Adonis, the least said the better. Owing to the heat business has not been starting. The co. closed season here.

heat business has not been starting. Inc to, crossessesson here.

Burt Smith, formerly advertising agent for the New Academy, will next season act in that capacity for the Grand Opera House. Butt is a worker.

Eddie t.ook, the past season treasurer at the New Academy, goes out next season with Lewis Monte Cristo co. The many patrons of the Academy will miss Eddie's smiting face at the window.

Sherman T. Brown, formerly with the Grand Opera House, has sent his trunk over to the New Academy, and will next season greet his many friends from the box-office of that popular pince of amusement.

#### AUSTRALIA.

AUSTRALIA.

MELBUURNE.

JUNE 13, 1887.

The present season has been an auspicious one in the history of the drama in Victoris. At its beginning much interest was attached to the opening of Her Majesty's Opera House by Messrs. Brough and Bouciauit, into whose hands the reiss of management had failen, and many were the conjectures in professional and social circles as to the result of their plucky venture. Time, which proves all things, has shown that the busy Hs were equal to the task they set themselves, and from their opening night up to the time of writing crowded houses have rewarded their exertions. With a specially imported co., comprising the names of E. W. Royce. Walter Everard, E. B. Manning, George L. Gordon, W. Warde, F. Lave, Florence Trevelyna, Nina Boucicault, Fanny Robina, Emma Cemple, Florence Harcurt, E. Romer, Bessie Mejor, etc.; F. Stanislaus, musical director; W. B. Spang and Kneebons, scenic artists, it only remained for the young managers to hit the popular tasse by a judicious selection of pieces.

In Mark Melford's Turned Up a trump card faced

articles of the control of the contr

novel, by George L. Walker, entitled Wands. The orice is beautifully mounted, the scenery and farmels it go leaving nothing to be desired; but the story, as is the case with most adaptations, gains nothing by lenging taxed." As Vessia Kasra, moder the assumed again of Marquis de Sabran, Signor Majeroul has fine scope for his powers as an econt on al actor, while the Signora, in the title role, depicting the proud though the depicting the proud though the depicting the proud though the depiction. Lucia Harwood, as the Countess Ofan, well deserved the applause the gained for her artistic reading of the part. The Co sican Brothers is, I understand, in r.h. arsal. 'Twill be noted in my next.

The Alexandra (new theatre) has, with one exception, been making but poor headway since its opening also months ago; a mply because the right man has not gothold of it, and several have tried their hands at management even in that brief space of time. The exception I speak of was thirteen weeks of Italian opera by which the manager cleared \$\frac{1}{2}\times 000 to 1 a bad profit when the heavy expenses are taxen into consideration. Here is a chance for some American specularor to open up a little. El Dorado. The theatre is situated only half a block from Bourke street; has a seating expective of \$\times 300\$, and in the hands of a man with money and vin, would, I believe at popular process that are money as any house in the city. A Tony Pastor would make a fortune.

as any house in the city. A Tony Pastor would make a fortune.

Frank Clark's Silk Stockings, at the Victoria Hall, continue the even tenor of their way, and like the brook, bid fair to "go on for ever." Opening in \$6 for a short season, their success was such that they are now in the r hity-righth weak without a stop or any sixs of a falling off in the hall nightly. Frank will shortly go to America in quest of fresh talent, and I should recommend those who wish to visit tain country and have the opportunity to do so to sail under his flag, as the stock is good and the shares selling rapidly. Hudson's Surprise Party, at the St. George's Hall, and Cottler's Variety Company, at the old Nugget Theatre (now Cottler's) complete the list of places open this month in Melbourne for the sunsement of the public.

this month is Melbourne for the assumement of the public.

On Saturday evening last Amy Sherwin, the Australian prima donns, just returned from Europe and America gave berfirst concert in the Town Hall, under the patronage of the G.vernor and Lady Lock, The concert was a great success in every way. The fair songstress was serenaded afterward at her hotel by the members of the Melbourne Leideriafel.

I have just heard that Carrie Swain is coming back to Melbourne shortly, whe will appear at the Alexandra. Walter Averard leaves by this mail for New York via San Francisco.

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MIRROR LETTER-LIST.

. The New York Mirror has the Largest

The Mirror at Summer Resorts

Readers of THE MIRROR who are going ut of town for the Summer can have the aper sent to them, on the following terms, y forwarding their address and the imount to this office:

50 cents for four weeks. \$1.00 for ten weeks, \$1.25 for thirteen weeks, Free of postage.

TO NEWSDEALERS AND OTHERS.

Should there be any difficulty in obtaining THE MIRROR at any of the Summer re-sorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers to much blaces. in such places.

## A Good Work.

The London Stage, a dramatic journal of serious purpose and estimable character, contains the following paragraph in the latest number received:

A writer in The New York Minner has week after week been pointing out to American actors faults in pronunciation. It would be good if some one over here were to undertake the same kind wor. for certain of

To judge from the glaring mistakes of which some of our trans-Atlantic professional visitors are guilty on arrival, we can heartily endorse the suggestion of our esteemed contemporary. At the same time there is satisfaction in the reflection that these sojourners on their return home with an improved pronunciation will be equipped for effective missionary work among their more or less benighted brethren, thanks to THE MIRROR'S or-

The effect of the series of articles headed "Orthoepv," written for this journal by an expert orthoepist, has been remarkably beneficial. The plan of systematically taking actors to task for their mispronunciations and correcting them in accordance with accepted au horities, has had the effect of improving stage pronunciation generally. The criticisms, written in no captious spirit, but with the view to drawing attention to an important though sadly neglected subject, have aroused discussion, and begot extra carefulness, not only among those actors particularly criticised, but also among all thoughtful actors that are desirous of meeting the requirements of proficiency in its practice.

Some estimate of the good accomplished can be formed from testimony furnished by the author of the "Orthoepy" articles himself. "I find it difficult now," he informs us, "to obtain material for my contributions. The improvement in pronunciation on the stage during the past six months has been distinctly marked. Where mistakes were plentiful not very long ago, they are now exceptional."

THE MIRROR is happy to have been the medium of producing this eminently satisfactory state of things, by which player and playgoer alike profit.

#### A Glance at the New Season.

There will be several novel combina tions and complications discernible on the theatrical chess-board at the beginning of next season, and the familiar yet infinitely changeful game will introduce new players and new moves. Of dramatic matters it is emphatically true that the unexpected is the most certain-that very fact lends them interest and gives them cheerful activity.

A good deal of curiosity exists as to the outcome of Mr. Abbey's deal at Wallack's. This manager has had valuable experience in catering to the New York public. His management of the Park at Broadway and Twenty-second street was characterized by liberality and enterpriseif not by financial profit. From the list of names comprising the new stock company at Wallack's it is evident that a strong effort has been made to gather together a rarely efficient organization. But Mr. Abbey's tact and diplomacy will probably be exercised to the uttermost in preserving harmony in the ranks of a company that contains a number of presumably conflicting elements. Much depends, of course, upon the plays to be produced, The manager has secured several that are said to give rich promise, and they are sufficiently diversified in scope to test the elastic resources of his large company. There is a good prospect that the traditional glories of this establishment will be revived oy a brilliant series of representations under the new and lavish regime. Our fear is that the manager, plunging recklessly into expense, will find the margin for gain infinitesimal. Wallack's Theatre, under less costly conditions, has hitherto proved a financial quicksand. Mr. Abbey, it must nevertheless be assumed, knows his own business best, and in any case playgoers will not suffer by what may be called his extravagant methods.

Another new move that will be observed closely is Mr. Daniel Frohman's trial of a stock company at the Lyceum. This conservative manager has conducted his preparations quietly and unostentatiously, but they have thus far been marked by sagacity and sound judgment. The artistic quality of his engagements seems to assure an acting corps of ample power. Everybody connected with this new enterprise appears thoroughly to appreciate its difficulties, and a commendable earnestness of purpose permeates the general spirit of the undertaking.

The Broadway Theatre, now building, is a dark horse in the theatrical race. Its sponsors are men of wealth and tried experience, and they are confident both of the need of a theatre in the immediate vicinity of its vast residential quarter and of the safety of the policy they will follow. The exceeding popularity of the near-by Casino is an argument in favor of the choice of location, while the success heretofore of domestic pieces and melodrama, chiefly of English extraction, furnishes ground for the belief that a large portion of the public will support a place devoted

to them exclusively. The Madison Square has forged to the front rank of metropolitan stock theatres under Mr. Palmer's capable control. It will probably be pressed hard next season by the other kindred establishments; but. as if anticipating this rivalry, the manager has mapped out his plans accordingly.

shoot in and out, rotating in some cases among the houses given over to their uses. There will be some notable engagements and productions at the Fifth Avenue, Union Square, Niblo's and Star, while the usual array of attractions will be presented at the popular East and West side places of amusement, including the Grand Opera House, People's, Windsor and Third Avenue. So many people are deeply interested in one way or another at the Bijou that the position that abidingplace of burlesque will occupy in the Fall and Winter campaign is somewhat difficult to prophesy now. We trust that the good old saying about too many cooks, etc., will not receive a hapless demonstration in the their most difficult art and attaining to enext season of the Bijou's wonderfully checquered career.

Wedded melody and mirth will continue to resound amid the Mooresque arches of the Casino, where a new operette has become an event of exceptional rarity; and there will probably be the lively echoes of tuneful numbers at the Standard. The Germans will hold weird harmonic carnival at the grim Metropolitan, while the old Academy, deserted by Euterpe, will be consecrated to the joint service of Melpomene and Thalia.

It bids fair to be a busy, bustling, brilliant season, and THE MIRROR'S polished, unerring surface will, doubtless, reflect many surprising things in the interval between the beginning and the end there-

#### Yankee, You Know.

Strange are the freaks of fashion, and strange, indeed, is that particular freak which has led the princes and princesses, the lords and ladies, the whole glittering cavalcade of London's beau monde to the feet of our distinguished frontier citizen,

Courted by Royalty, petted by high-born dames and blue-blooded notabilities generally, dined by peers and admitted to intimate association with famous statesmen -what a magical change for our distingu shed scout from the old days on the plains!

Our swells have been furnished a target for the shafts of the satirical by their slavish adulation and mimicry of everything English. Anglomania has justly been a source of ridicule. But now it appears that our English cousins have caught a similar craze for things American.

The fad for our long-haired hero of the savage trail is a hopeful indication that English society is not so enervated and emasculated as certain notorious developments of comparatively recent date had given us to believe. Buffalo Bill is a a typical specimen of American manhood in the rough. His popularity is very certain to inject into the anæmic blood of Britain's aristocratic circle the vital elements of vigor, courage and the chivalry which exists in a brave heart, and which heredity has not widely communicated to the present highborn generation across the sea.

## The Safety of Our Theatres.

The storage warehouse fire that threatened for a time to destroy the Casino last Saturday, was the meins of demonstrating the marvellous efficiency of our fire maintained among the employes of a well-regulated metropolitan theatre. Actually before the engines arrived at the scene of the conflagration the Casino hands had opened the doors, lighted the passageways of the house, and were ready to pilot the firemen to the roof of the building and render assistance should it be required.

Although the insurance companies consider theatres extra hazardous, and the public to a great extent share in that view, the facts do not bear it out. There is no class of building so thoroughly patrolled, so carefully guarded and so well protected against fire as our places of amusement. This watchful guardianship is unremitting, and it should give a more comfortable sense of security than actually exists among playgoers.

That nameless fear of fire that is so apt to develop into a brutish panic on slight occasion, has undoubtedly been stimulated by the newspapers and the politicians. Periodically the press takes up the subject and does its utmost to scarify the people. The Building and Fire Departments seem never so delignted as when the possibility of harassing managers arises. The public eye is fastened on the theatres, and there is more political capital to be made by stirring them up than in other directions. We do not often hear of churches, halls and meeting-places receiving departmental attentions, and yet we venture to say without fear of contra-As usual, the stars and combinations will diction that the assemblages in edifices of Kansas City.

this sort are far less safe than in the theatres, where every known precaution against fire is provided.

In spite of the absurdity of some of the municipal regulations respecting the theatres, our managers to a man cheerfully obey them. There is no safezuard, however far-fetched, that they do not promptly and uncomplainingly adopt. New Yorkers can feel that their amusement resorts are zealously and vigilantly protected, and that the chances of conflagration are comparatively small. So far as actual danger from fire is concerned, the spectator can be certain that he is less exposed to it in a theatre than he would be in a crowded hotel, a sky-scraping apartment-house or an unguarded church. It is not the fiery element that should excite the auditor's apprehensions, but the stupid, insane terror that on the least provocation will take possession of a miscellaneous assemblage and transform the men and women composing it into so many wild animals.

#### "The Times" and Mr. Boucicault,

With no reason-that appears on the surface-for so doing, the usually conservative and respectable Times on Sunday last printed an abusive article under the caption, "Poor Old Boucicault," which, on account of its vicious animus and caustic style has attracted some attention.

In a bitter column-and-three-quarters the writer arraigns Mr. Boucicault's career, from his early youth to the present time. The ground is taken that the veteran actor-dramatist's reputation is founded on fraud and plagiarism (an assumption that has been popular among his many enemies for a long time), and citations are made from the familiar list of sources from which he has drawn his best material in support of the charge. In other words, the article is simply a maliciously worded and presented compilation of what has periodically appeared in print the past score of years.

The Times, however, does not content itself with warming over this stale dish. It excoriates Mr. Boucicault for his marttal exploits and his readiness to cast off his children stained with the mark of il-

Did Mr. Boucicault desire to add more testimony to his article on "The Decline of the Press," this article in the Times would furnish it. We do not come forward as the defender of his personal conduct or his personal relations; but we do assert most emphatically that no newspaper has the right to assail the artistic work of a member of the profession with weapons made out of real or alleged happenings in his domestie life. In Mr-Boucicault's case it is as the actor and the dramatist that the Times or any other journal is entitled to sit in judgment; it is the province of the courts solely to deal with his personal shortcomings.

If Mr. Boucicault outrages society. social ostracism will be the just penalty-Unquestionably, the allegations that were recently given wide circulation have seriously impaired his public popularity. But what, pray, has this to do with a fair and impartial estimate of the man's status in connection with the drama and the theatre? Will the daily press never learn its legitimate functions? Will the critics ever realize that the field for the discuscussion of the actor begins with the lifting of the curtain and ends at its fall?

We were personally told not so very long ago by the controlling spirit of the Times that that paper took our view of this question and fully recognized and protected public men's inalienable rights as private citizens. "No personality and no echo of scandal," said this gentleman 'can reach our readers except through the medium of our court reporters in the ordinary business of presenting the news of the day. When a scandalous occurrence leads to the courts it becomes a matter of public record, and we will report it in brief form without sensational trimmings." It occurs to us, in view of the "Poor Old Boucicault" article, that the Times has only recently changed its ideas in this direction.

## Personal.

FORSYTH.-Kate Forsyth is going to Long Branch for a few weeks.

Cowles -Ruth Cowles is going to the White Mountains next week.

BIGELOW.-Sadie Bigelow has returned to he city from Greenwood Lake. HANCHETT.-David Hanchett is spending the Summer with his daughter Julia in To-

ronto.

DAVENPORT .- Fanny Davenport is going to Marblehead, Mass., for a breath of sea-air next month.

BERNARD.-Fannie G. Bernard is spending the Summer with her mother and sisters in

MARSHALL -John Marshall has just been en gaged to play Fabian, the leading role in Clio. BAKER.-Uncle Ben Baker went to Long Branch yesterday to spend a few days with

William Henderson, LIPMAN -A. L. Lipman has declined an offer to support Boucicault and engaged to play leading business in Arthur Rehan's company. AIKEN -Frank E. Aiken is in England. He

has a half-interest in a patent medicine scheme, and hopes to permanently retire from the stage. WINDSOR -Helen Windsor, formerly with Robert Mantell's Tangled Lives company, has been engaged by W. J. Florence for leading

VANDENHOFF.-Kate Vandenhoff has been secured for the Storm Beaten company, which goes out next season under Charles L. Howard's management.

MADDERN.-Minnie Maddern is studying the leading role in her new play. She begins her season in September and plays several weeks in New York and its vicinity.

HOLMES .- Mr. and Mrs. Raymond Holmes are summering at Pleasure Bay, near Long Branch. Mrs. Holmes (Sydney Cowell) has been quite ill during the past fortnight.

BONNER.—Marjorie Bonner has been en-

gaged as leading support to Joseph Haworth on his starring tour next season. She will make a pretty Ophelia to his Hamlet.

FOSTER.-Mrs. Augusta Foster is attending the meeting of the Concord School of Philosophy at Concord, Mass., after paying a pleasant visit to Mr. and Mrs. W. H. Crane, at Crane's Crib," Cohasset.

FOSTER.-Mrs. Augusta Foster has been engaged for leading heavies by Fred. Warde. The actor is as much to be complimented on this as the actress. Mrs. Foster stands easily at the head of her line of business.

HARRIGAN. - Edward Harrigan has delighted the San Franciscans with his comedies of New York life among the lowly. On the opening night at the Bush Street Theatre last week the author-actor was recalled many times.

BURT.-Laura Burt was yachting with some friends in the harbor when the big squall did so much damage on Sunday. The craft was driven ashore at Bay Ridge. Miss Burt has gone to Orange Mountain to rehearse with William Hanlon the part of the Queen in Fan-

WHERLER.-Mr. and Mrs. W. O. Wheeler and their daughter Fay, of the Dan'l Sully company, were guests of the officers on board the British man of war, The Triumph, in Esquimault Harbor, near Victoria, B. C., on Sunday, July 10.

HANLEY -Smiling Mart Hanley's appearance in San Francisco has resulted in a lame arm, brought about by a terriole ordeal of hand-shaking. He has a host of friends in Frisco, and for a week he held levee at the portals of the Bush Street Theatre.

Vokes -Rosina Vokes returned lately from Lake Hopatcong, N. J., where she has been spending about a month with Lotta. She will sail for Europe on the Adriatic on August 3, remaining in England only about a fortnight, or just long enough to close up some business matters.

WEATHERSBY.-Jennie Weathersby was averse to going on the road because she did not wish to leave her mother alone in New York. Rudolph Aronson has overcome this obstacle, however, by putting her sinter Harriet in the Casino chorus that she may reside here and engaging Jennie for his travelling company.

LEWIS -A portrait of Lillian Lewis appears on the first page of THE MIRROR this week. Miss Lewis is young and talented, and an enthusiastic worker in her protession. She is great favorite with the press through country, and her genius is often compared to that of clara Morris, although she is but half the age of the latter. A strong company has been engaged to support Miss Lewis in a select repertoire.

BLYTHE .- Helen Blythe is delighted with the prospects of her coming tour in her new play, and believes that more success is in store for her than in her triumphs with the Daly company some seasons ago. Miss Blythe makes a departure in having no villain in her play. She was the original Nellie Denver in The Silver King in the South. Some managers insist on her presenting Article 47 on the coming tour. Miss Blythe has completely recovered her health after a serious illness.

## Another Buffalo Theatre.

F. X Lambrecht, business manager of the new Grand Central Theatre, Buffalo, has been in the city for the past fortnight. Speaking of the new house, he said to a MIRROR man:

"The new Grand Central Theatre is just about completed. It will be opened on August 20, under the management of H. Healy, as a combination theatre, with prices ranging from ten to fity cents. The entrance to the theatre is modelled after the Academy of Music in Buffalo, and is seventy-five feet deip. The exterior is of brick, with stone finish, while the ceilings are of mahogany, cherry and

"The house has a central location, being situated on Michigan and Seneca streets, two blocks from the Post Office. It has a seating capacity of 2,000 on two floors-parquet and balcony. The proscenium is 38 by 40 feet. There are six exits on the ground floor. The building is fire-proof throughout. Time has been booked up to Jan. 21, and the Leonzo Brothers will be the opening attraction."



Mend him who can! The ladies call him, en

If the Kiralfys want a new and alluring spectacular piece let them make haste to secure a dramatization of "Allan Quatermain," Haggard's latest story of African adventure. For romantic interest the book discounts the most picturesque of Verne's tales, while the opportunity for opulence in the spectacular line is well-nigh unlimited. The plot is rich in thrilling incident and dramatic situation. If the yarn is skilfally converted to stage purposes I unhesitatingly predict for it a rival c areer to Around the World.

Two weeks after this journal had published a paragraph to the effect that Mrs. Scott Siddons had contracted for one-hundred readings in this country next season, the World prints a London cable despatch setting forth precisely the same information. Different papers have different ideas on the subject of "news."

There hangs in my office a playbill, yellowed by time, that was carried from Ford's Theatre. Washington, by a spectator on the fateful 14th of April, 1865. I looked over the cast the other day, when the announcement of "Daddy" Spear's death at the Forrest Home arrived. and noted that his departure leaves but three survivors of the eighteen people who played in Our American Cousin on the occasion of Lincoln's assassination. They are Harry Hawk, the comedian of Fanny Davenport's company; kindly John Matthews, and W. J. Ferguson, the well-known character actor.

Robert Fraser is a defender of horseplay He says it has lately been of great financial advantage to managers-more so in many cases than literary work of a high order. "If the public demand such a style of comedy," adds Fraser, "it doesn't become any authornot even Howard P. Taylor-to reflect upon Mr. Fraser uses the old box-office argu ment, which is good enough in its way, but which doesn't hold water when applied to a genuine test. It may pay a manager to have his actors slide down sluices, pelt each other with bricks, fall through ceilings and stand on their heads, because a certain class of theatregoers consider such exhibitions the quintessence of fun. But it scarcely need be said that horseplay comedy (so-called) has a tendency to demoralize actors and spectators, destroying the dignity of the stage, violating the sanctity of pure art and feeding a vulgar and brutal appetite. There are many queer ways that men can make money; but some men turn resolutely from them because the certainty of profit is not the slightest justification for their use, and because something better than greed animates their pursuit of wealth and shapes their course for achieving it.

J. H. Ryley has been quietly buying up desirable property in the neighborhood of New Rochelle until his possessions have reached the taxable value of \$40,000. His recent success ful fight to secure Hudson Park for his townsmen will be remembered. The opponent in this ruction was the millionaire banker, Adrian Iselin. So angered was he by his defeat that he closed up the gymnasium he had not long before given with great flourish to the New Rochelle folks, and declined election to the Board of Officers of the local yacht club because Ryley was in it. Not long ago Ryley bought some building lots at a bargain from Iselin's agent. When the banker learned the name of the purchaser he tore his halr and or dered the agent to increase the price of the others at once. He wouldn't knowingly have sold a foot of his ground to the plucky actor at any price.

Word reaches us by the way, that Ryley and his sprightly wife, Madeleine Lucette, reached England safely, although J. H. had been ill a part of the way over. They will return some time next month.

Recently pretty nearly all of my valued contributors have had a go at Minnie Maddern. The Gusher says that her gait is awkward and her voice peculiar. Nym Crinkle preaches a sermon on her freckles. Alfred Ayres thinks that her pronunciation is not so bad as it was a couple of years ago. Now, in common with many thousands of this young actress' humble admirers, I must take issue with these estimable writers. Last week I paid her a visit at her pretty Larchmont home expressly to verify my doubts as to their assertions. She wore a gown of lace and lawn and a pale blue Tam O'Shanter sat coquettishly on her head. (Is

hasn't learned the difference between red and gold ) We walked to the water-side and I observed that she moved with the springy. elastic step of freedom and youth. We stood in the bright sunshine looking at the yachts skimming the blue Sound, and I am prepared to swear that a microscopic examination wouldn't reveal the sign of a freckle on her fair face. As for her voice, that is not open to argument, because multitudes can testify to its sweetness and charm. The critic or the cynic that can find fault with her voice after listening to her singing in Caprice ought to be sentenced to ten years in a boiler-shop. I don't suppose that the actress spends sleepless nights grappling with the nuances of orthoepy, but I'll wager a dictionary that there isn't one man in a thousand that would prefer the scrupulously pure vowel-sounds of the renowned and doughty Alfred to the musical utterance of the gentle and gifted Minnie Maddern. Now, is there?

The Mohican Club will go down to the sea on Sunday week. The tribe is to wash off its war-paint and smoke the calumet of peace at Long Beach. A High Jinks will be solemnized in the evening, Dr. Richmond presiding. The Doctor, who is a renowned prestidigitateur, is making great preparations for the occasion. It is intimated that he will perform the astonishing feat of swallowing his well known whiskers and immediately replacing them, without the aid of a contederate and in full view of the assembled multitude. The Doctor, sparing neither trouble nor expense, has furthermore engaged a good, respectable sea-serpent of mature years to look in on the Mohicans while they are at work on the walnuts and the wine.

The scheme of a theatrical fire insurance company composed of managers throughout the country, which Dion Boucicault proposed several years ago, was an immensely desirable thing theoretically, although the details were visionary and impracticable. If some feasible plan by which managers could co operate to insure their houses at a moderate premium were devised and adopted there would be an enormous saving where there is now a great, yet unavoidable, outgo. The amount of money annually paid for insurance on theatrical prop erty in the United States is startling. Take for example the Casino in this city. Mr. Aronson carries an insurance on the building and its contents of \$250 000 per annum. Theatres being rated by the companies as extra hazardous risks, the Casino pays 4 I 2 per cent. The total cost every year is therefore abou: \$12 000, or more money actually than the ground rent of the concern. With a practical scheme of theatrical insurance by a company owned and controlled by the managers themselves, the cost to each would be materially lessened, if not altogether dispensed with through dividends. The chief obstacles to the scheme are the enormous cash capital required and the probable d'fficulty at the beginning of bringing a sufficient number of people in to carry it through.

Joseph Haworth, though still confined to his bed, is convalescent and expects to get out in a week or so. He writes me from his home in Cleveland a vivid description of his recent experience with the surgeons. It seems that they found Joseph's consciousness difficult to suppress in order to do their work. "They first gave me a pound of ether," says the truthful young man, "but a trifle like that couldn't knock me out. Then they used several quarts of chloroform, and I finally gave in. There were four surgeons on hand, and each had employed a trainer for a month to get in trim for the job. They yanked me all over the place carved me with knives forks aves and tomahawks, burned large holes in me with acids and then threw what was left of me aside to recover. I had a great time, and if anybody is troubled with insomnia, wants to dispense with Indian clubs and rowing machines. let him hire a few healthy medicine men, invest in a wholesale purchase of anæsthetics, and submit to an operation. After that he'll rest contented for several weeks without the least desire to get up."

Uncle Ben Baker and I bought some reels and lines and went a-fishing the other day along the shady banks of a pretty stream in Westchester. We sought the most promising pools and diligently and dutifully dropped our persuasive hooks into their cool depths, but the coy denizens of the brook turned up their noses at our well-meant efforts, and with the exception of a three-inch perch that made a mistake and was hauled in in immense style by Uncle Ben, and a marauding pickerel that had the bad manners to steal my bait, the day passed without piscatorial incident. Perhaps, as Unc'e Ben put it, "our terms were not big enough." At all events, the dear old man and I had a famous time of it clambering over rocks and through jungles of briar, preyed on by black-flies and sweet-singing mosquitoes, and wonder ng how a raft of people could abide the hot town with so many pastoral delights in easy reach. But when at midday we spread our tempting lunch on a mossy boulder under the spreading branches of a mighty oak, a cool breeze fanning us, the stream noisily tumbling in foamy sport down some rocky steps at our feet, the perfume of new-mown hay heavily freighting the air, the chirrup of birds and the drowsy hum of insects

our lot was enviable. And after Uncle Ben had fallen to with a great appetite and slaked his thirst with the Poutet-Canet that I had refrigerated by sinking the bottle in the brook where it was deep and a leafy roof kept off the rays of the midsummer sun, he started out upon a retrospective journey, and from the treasures of his vast experience regaled me with pointed and pithy recollections of once-famous stage people, odd adventures in the Argonaut days in California, quaint and racy anecdotes of Booth's youth, Matilda Heron, Ed. Eddy, Laura Keene, John Brougham, old Mitchell, Christy, the minstrel, and a score of others. We sat there, all forgetful of the elusive finny creatures whose capture we had meditated, far into the afternoon, until the shadows began to fall about and it was time to return home. I wish that my readers had been included in rare old Uncle Ben's audience.

A Long Island lady asks me for information respecting young Alexander Salvini's age and birthplace. She says that she is prompted to inquire "neither by curiosity nor impertinence." Considering this frank avowal, my friend Salvini will perhaps send along the points desired.

Now do rehearsals begin, and everywhere that a stage, a hall, or a room is available, it is utilized by the busy people who are preparing to divert the seekers of amusement next season. Probably the most novel arrangement for rehearsing is that adopted by Milton Nobles. His company are called for August I. Within rifle-shot of Mr. Nobles' cottage is Roton Point, a famous picnic ground. He has secured the large dancing pavilion directly on the water at the Point, and here the rehearsals will be conducted. The land side will be closed in, ensuring entire privacy, except from such as choose to lay off in boats to get a peep from the Sound side. Rehearsals will begin at nine in the morning and stop at half-past twelve, thus permitting the company to devote the afternoons to boating, fishing, or whatever pleases them best.

Here is a bit of gossip that may only be hispered, since nothing very definite has grown out of it yet. The other day Lillian Russell (who has had a business quarrel with Manager J. C. Duff) sent word to Director Aronson ot the Casino that she had not yet engaged for next season. There was so much in this hint that Director Aronson immediately sent Miss Russell a box for Erminie, The prima donna came, and, quite accidentally of course, a business conference followed. The manager intimated that he would like to secure the actress for the road company; she demurred on the ground that she didn't wish to eave her home in New York. However, it was intimated that negotiations would prob ably not cease at this point, as Miss Russell is disposed to pliancy, and Mr. Aronson, believing rightly that she would be a capital acquisition to the Casino forces, wants her badly. I shouldn't be surprised if all little points of difference should be reconciled and Miss Rus sell's engagement announced in a few days Of course nothing will be done to affect the position of Pauline Hall, who is a popular fixture.

Rumors are just now as thick as morquitoes at the Branch. Here is a new one that reaches me direct from headquarters, and for which I can youch: Captain Billy Conner has never been so happy in his big hotel as he was in theatrical management. He seriously thinks of leaving the St. James in good hands and taking the active management of that other popular Billy, surnamed Florence. The two are fast friends, and the association is consequently prospectively alluring to both.

Tragedy shook hands with Comedy last Saturday out on Long Island Sound, and old Neptune affectionately kissed the laurels on the brows of both. Francis Wilson was in vited on a yachting excursion from Greenwich, Ct, by banker E. C. Benedict, who is being visited by Edwin Booth. The tragedian, who usually avoids "shop," talked a good deal of it to Wilson, and in the course of the conver sation reiterated, so the latter tells me, his intention to bequeath his large and valuable library to the dramatic professon.

## Mrs Booth's Pastoral Performance.

The open-air performances of the Engli-h society amateurs are of such comparatively recent occurrence that our readers will readily recall them. Lady Campbell and her friends quite successfully performed the sylvan plays of As You Like It and The Gentle Shepher less on an ancestral estate with greensward for the stage and a bosky grove as the scenic background. The effect was very charming, and the representations attracted widespread interest on account of their novelty.

The amateur Pastoral Players of Merrie England are not to monopolize al fresco theat ricals, however. A performance, with a notal ble professional cast, is shortly to be given for the benefit of the Actors' Fund at Manchesterby the Sea. The brilliant idea of this outdoor entertainment originated with Agnes Booth to whose charitable nature and energetic arristic efforts its undoubted success will be owing. The management has been undertaken by A M Palmer, and the rehearsals will be directed

work-William Seymour, of the Boston Muse-

As You Like It has been selected as the play. offering, as it does, special advantages for openair performance and permitting the concentration of a large number of distinguished players in the cast. The ladies and gentlemen that have been approached by Mrs. Booth have most enthusiastically consented to give their assistance. Rose Coghlan has telegraphed that she will play Rosalind with pleasure. Osmond Tearle will be the Orlando. Louis James or Louis Aldrich will enact the melancholy Jacques. Stuart Robson will disport in Touch stone's cap and bells, while W. H. Crane is to be the ephemeral William. Mrs. Schoeffel is to appear as Audrey. A number of other celebrated professionals are to fill the remaining characters, thus insuring a production remarkable in regard to the collective note of the par-

The event will unquestionably attract a vast deal of interest, and the attendance will be large, for there is an immense public to draw from in the numerous fashionable Summer resorts between Boston and Portland.

Considerable comment of an uncomplimen tary nature has been evoked by the unquali fied refusal of John Gilbert-who dwells at Manchester during the heated term-to take part in the benefit. Despite his age and the long and intimate connection he has had with the profession, Mr. Gilbert, we regret to say, lets no convenient opportunity pass to show an ungracious indifference to his breth-

#### Miss Yeamans' New Dancing Costume

"I suppose I will have lots of imitators this Fall, when the new dancing costume, of my own design, will be seen for the first time. I wouldn't even let the Frou-Frou see it just now, for fear of setting the imitators at work too early. But I'm aching to have Frou-Frou see it all the same. She would give a stunning description of it."

But Mi s Yeamans did describe the costume to the reporter, down to infinitesimal details; and then imposed confidence, which was easily done, as the reporter was not of the proper sex and was simply bewildered.

"I forgot myself, the same as now," continued Miss Yeamans, "and had half described the costume to a sister soubrette. I did not check myself until too late; for I have since learned that she is having a somewhat similar costume made. I shall make quite a specialty of songs in Our Jennie, as I find that my singing voice is wonderfully improved. I am practising every day. I am a little tired out with my preparations for the season. I devote two hours a day to cancing alone I am more than satisfied with the work Jake Rosenthal is doing in my behalf. I was never so well advertise throughout the country as now, and the date-book shows a splendid list. Mr. Rosenthal is cow trying to secure a date down at the Wind-

## Mr. Thomas' Impressions.

Charles W. Thomas, of the firm of Hoyt and Thomas, was a passenger by the Etruria. which arrived on Sunday. He had been abroad about five weeks, and spoke interestingly of his tour.

"I saw very little in London in the way of amusements that would suit American audi ences," he said. "Clay M Greene's new play. Hans the Boatman in which Charles Arnold is playing, is a distinct success. Mr. Arnold was with the Hanlons and went to Europe with a soubrette star as comedian. The play is on the same order as My Sweetheart, although it is much superior in construction and decidedly more interesting. Mr. Arnold's future as a star of the Emmet order seems to me assured. American plays are much better thought of over there than formerly. This is principally owing to the success of Held by e Enemy, which Charles Warner has trans ferred from the Princess' to the Vaudeville without in any way impairing its run. Dorothy, which is of the Erminie order so far as London suited to American audiences. There is a marked resemblance between the two operas as far as the libretti is concerned, while Altred Cellier's music is charming Hayden Coffin's song, 'Queen of My Heart,' is all the rage in London.

"When we had reached London, Harbor Lights had closed its long run at the Adelphi, the length of which augurs well, I think, for

its success on the road in this country. Both London and Paris seemed to be full of Ameri can professionals, all apparently enj ying themselves. As to the burle que, Monte Cristo Junior, opinion seems to differ greatly. original cast, including Nellie Farren and Fred, Leslie, and the allusions made American in stead of English, it would score a great success. The principal feature of the perform ance is the dancing of Sylvia Grey and Lottie Loud-dancing which I never saw and never expect to see equalled Fred. Leslie is, of course inimitable in his role

Ed. Solomon is living quietly in London. He has signed a contract for some years with his old partner Pottinger, or "Pot," Stephens. He has just finished a new opera, and says it has been accepted by the Aronsons for early production. He has written a song for Bessie Bellewood, now the principal music-hall singer of London, entitled: 'My Mary Ann,' which has taken the place of 'Two Lovely Black Eves' in the estimation of Lo.don street-whistlers."

## Mr. French's Return.

A party of five, consisting of T. R. Edwards, representing Samuel French and Sons; W. H. Matthews, business manager of the Grand Opera House; J. B. Tufts, private secretary for Frank Sanger; George F. Vail, cashier of the Gaifield National Bank, and a representa-Crinkle color-blind, by the bye? He evidently beguiling our ears, then we indeed felt that by a gentleman eminently qualified for that tive of THE MIRROR, took passage on Henry as Labor Day.

French's steam-yacht Loando at the foot of East Twenty-eighth street last Saturday afternoon for a trip down the bay to meet the incoming Etruria, on which Mr. French was passenger. The river breeze was delightful, the water was calm and the steward thoughtfol so that solid enjoyment was the order.

But the party was doomed to disappoint ment in meeting the Etruria, which did a arrive until 7 30 the next morning. On Mo day THE MIRKOR man saw Mr. French at his

"I have had a very pleasant five weeks' trip of it," he said, "but I didn't do a stroke of business. I saw everything there was to see, but there was nothing worth buying. I visited London and Paris, but in the latter city I didn't go to the theatre at all. On account of the Opera Comque fire the law has decided that the lessees must pay for the alterations to be made, and it is estimated that the changes

be made, and it is estimated that the changes in the principal theatres will cost on an average from \$60 000 to \$70,000 each
"I must again admire the acting of Mr. Beerbohm Tree in The Red Lamp, the same as I have admired him before—first as Macari in Called Back, next as the Private Secretary, and lastly in Jim the Penman. I consider him the most talented actor in his line I saw Mrs. Bernard Beere in As in a Looking Glass, I did not like the play. It is a morbid, tirre-I did not like the play. It is a morbid, tirresome piece with a horrible ending. One of the principal characters has nothing to do in the entire play but come on and demand money, and before the last curtain this becomes very

#### Harry Mann's Business Activity.

"I enjoyed myself splendidly while abroad," said Harry Mann to a MIRROR reporter, recently, "and while absent I did not forgot to attend to business. I arranged with Charles Overton to place A Parlor Match in England next Summer, and registered both the title and the play over there, so as to be safe from pirates, who seem to be as thick in the kingdom as in this republic. The Parlor Match will, I believe, open in London about the middle of May. I left Mr. Evans in England, where he will stay until August 3. We open our season at Omaha Sept. 2.

"Our new play, A Reign of Terror, will be produced in this city some time during the Winter. I purchased in England a one-act farce which runs about forty minutes. It is called Tattler, and is by Conrad Jordan. There are two splendid parts for Evans and Hoey. I intend to have the piece elaborated nito a three-act play. I have secured a lot of new costumes for the Match, an I have made an arrangement with Slade Murray, the greatest comic singer in England—who wrote 'I Haven't for a Long Time Since,' and who was delighted with the success Mr. Hoey met with in the song here—by which he is to send us all

his songs as soon as they are written.

"I had an interesting interview with Charles
Wyndham, the comedian, whose David Garrick is something really wonderful. American managers who have seen it claim that it is the greatest performance of the character they have ever seen. Mr. Wyndham thinks of coming over in December. If he changes his mind, he will surely be here the season following. When he comes I will arrange his tour. Ed. Gilmore tried to secure Her Majesty's Theatre, London. Had he been successful I would have been his resident man-

## Gossip of the Town.

James O'Neill sails for home on August 12. W. L Allen, manager for Lillian Lewis, will Chicago on Saturday.

Rose Watson, late of the Ivy Leaf com-pany, is open for an engagement.

Rachel Booth has been engaged as soubrette or the farce-comedy, Natural Gas. Ed. Temple and Jennie Weathersby have been engaged for the Casino forces.

John A Stevens was a passenger on the City of Chester, which sailed hence last Satur.

Mrs. G. L. Fox and daughter and Lawrence Marston have been engaged for Lillian Lewis

J. H. Adams has been engaged in booking Odell Williams in The Judge, which opens its season about Sept 1.

Eugene O'Rourke, late of the Ivy Leaf company, has received a tempting offer to play in The Leprechaun.

Mrs Henry Vandenhoff has signed for the Martyr company, which Dr. Charles L. How-ard will manage next season. Theresa Newcomb and T. J. Jackson, who have been for the past four seasons with

George S Knight, are at liberty. Will J. Davis, husband of Jessie Bartlett-Davis, and manager of the new Haymarket

Theatre, Chicago, will arrive in the city this The following engagements have been made

for Helen Blythe's company: J. F. Brien V. c. toria Reynolds, Charles Mortimer and Frank Driscoll. Rowland Buckstone sailed on Wednesday of

this week by the City of Rome He will re-turn with Herbert Keicey to play in The Great Pink Pearl. Harry Courtaine has been offered a very fat

comedy part in Our Jennie; but he will not close until he has given due consideration to other offers.

The season of the Bijou Opera House opens on Sept. 12, with John A Mackay in Circus in Town. The company, strange to say, is being engaged in Chicago.

The Lyceum Theatre is now undergoing its Summer cleaning, while the stage is given up to the carpenters and scene painters in preparation for The Great Pink Pearl.

T. J Herndon is trying to secure Den He believes the venture would be success especially on the popular price circu

The complete company for The Dominie's Daughter, which goes out under the management of Byron Douglas, is as follows: Henry J Vandenhoff, Hardy Vernon, J. B Everham, J Vandenhoff, Hardy Vernon, J. B Everham, Etward McWade, John Major, Mrs. Mary Hill, Marion Booth, Nellie Pierce and Mrs. W. H. J. Ily. W. D. Turner has just been engaged for the advance work. A season of forty-three weeks has been booked from August 29. On Sept. 5 the play opens the season of Miner's Brooklyn Thentre with a matinee, the date being the new holiday known as Later Day.

#### Stage Properties.

To the general public the word "prope means something by way of support, but to the theatrical world how widely different! Behind the scenes it stands for "properties"that is, the accessories of a scene. This state ment is, of course, for a great proportion of our readers a terrible "chestnut;" but, then, THE MIRROR has a large clientele outside the profession who may be interested to know that the term includes everything namable, from a wicker-work elephant to a penny tin toy; from a throne to a wooden pail; that it may also include things not dreamed of in our philosophy, such as sphynxes, dragons and griffins. The property-room of a large and old-established theatre completely outstrips a custom-house rummage sale for variety of articles. For instance, it is very unlikely that a human skull would be found among merchandise, but "poor Yorick" has one at every legitimate theatrea fact which reminds one of the circumstance of a lecturer on phrenology descanting on the skulls of Oliver Cromwell in infancy, middlelife and old-age, which he produced to his

These property skulls are made of the property-master's best friend-paper. This substance, softened with water, will fit a mould almost as easily as wax, and by layers of it being continuously pasted on, any degree of strength and solidity may be obtained. By baking it is hardened, and it may be reduced to the consistency of marble or metal by heavy pressure. property-master makes his paper work light, nnbreakable, yet stronger than wood. Up to a few years ago the application of paper to the making of articles was confined to tea-trays, which were painted with outrageous pictures. Now artistic stage furniture is made of it. When Hamlet wanted a skull, a genuine brainpan out of work had to be sought for. When Phil Goatcher was filling the position of "prop" master and assistant artist at the theatre at Shortland Duggings, on the Thames, New Zealand, after his service in the armed constabulary in the Maori war, a skull was wanted for Walter Montgomery, that talented English actor who shot himself the morning after his marriage. How was one to be got? Goatcher had not, as he has now, every scenic device at his fingers' ends, but he had been among the Maoris, spoke their language, and knew their tappoo ground. So he volunteered to get one. The frequenters of Wallack's ran the risk that night of being deprived of the lovely scenery he has unbreakable, yet stronger than wood. Up to Irequenters of Wallack's ran the risk that night of being deprived of the lovely scenery he has painted, and he himself ran the risk, not merely of death, but of dreadful torture by stealing one "at midnight by the moon's pale light." Shades of Greenwood! Who knows if A. T. Stewart's long head went this way! What irony there would be in Hamlet's comments on that. However, brown paper and a glue-pot are sufficient protection to the definict.

Now, who would have thought that the cannon-balis and shells in Held by the Enemy are only paper? Yet so it is. The full-sized cannon are made of wood-strips upon a skeleton frame of rings, then covered with paper for a smooth surface, well mand-papered and

We have seen beautiful vases made of paper for the forthcoming production of The Marquis by James Brabyn, the property artist at the Casino. Brabyn's method for making a vase will answer to show the principle. He takes some modelling clay, and, placing it on a board, works it with a sculptor's modelling tool and with the hands to the desired shape of a lor gitudinal half-section. Then he builds a box over it, into which plaster of paris is poured. The plaster sets in half an hour, when the clay is taken out, leaving a mould of halt a vase. He then well greases the inside of the mould, and, having already prepared some shreds of brown wrapping paper scaked to a pulp, he forces it into the shape. He then takes another sheet and pastes it inside the other, and repeats the operation three We have seen beautiful vases made of paper side the other, and repeats the operation three or four timer. Then he glues a piece of muslin inside, and then three more layers of paper. The whole is then allowed to dry for twelve hours. The two haives are trimmed and fastened together with glue and paper. The complete with glue and paper. The complete week them well and paper. ed vase is then well sand-papered, which is an elegant "face" for painting on. The softest effects of china painting could be done upon it in fine water-color, but for theatrical purposes the colors and broader treatment of the scenic artist suffice to make very hand-

some objects of art.

Sometimes, however, these things are turned out of wood in the lathe. The realistic stand of vegetables and fruit which nightly graces the first scene of Erminie was made by James Brabyn in paper. An iron sate is another satisfactory thing to model of paper. It can be japanned, varnished and painted to the very resemblance of reality and it is from the late. resemblance of reality, and it is funnily incon graous to see a stage hand easily walk with a great safe on his back.

Paper is an admirable substitute for the oldfashioned wood in making a banquet. We have seen splendid poultry made of it, in sec pasted together thinly at the edges, so it could be carved if stage business re quired. Green and white tissue paper cut in shreds is a capital salad, and, as all the world knows, flowers can be made of paper to mock nature. A stall of vegetables for a market scene can all be done in paper—cabbages, squashes, melons, etc., are all excellent in paper. Stage fruit is cast from actual speci mens in plaster-of-paris and painted. though it paints better, is too fragile.

though it paints better, is too fragile.

A more important use for paper is to be met with in the preparation of articles of fur niture and bijouterie, which, if real, would be very costly. Let us suppose that an elaborate French clock surmounted with figures were wanted. The property-master takes his mod elling clay and makes the design in the fash ion the scene may require. Perhaps he may copy some fine example. When he has made his model and baked or sundried it sufficiently. es a plaster mould from it in the usu way. He then uses the mould for modelling the paper in the way described before. The clock is then painted white or yellow, and when dry is painted again with bronze gold paint. The clock face is painted, two hands of tin are pivoted on a tack, and there we be hold a clock ready to grace the salon

orative panels of armor or imitations of old brass utensils can be made in the same way; in fact, the imitative powers of paper bronze-paints are well-nigh limitless. makes admirable "rocks.

makes admirable "rocks."

Some "special" properties are curious. The Metropolitan Opera House, for instance, owns a gigantic Egyptian god—the god Ptha, used in the Temple scene of Aida; also a statue some twenty feet in height. This was designed and modelled by A. J. Bradwell, who, for the case of circumstance for places a symbolic in sake of picturesque effect, places a symbolic in-strument in the god's right hand. This, however, is a poetic license, as the giant sacred images of the Nile are in an invariable attitude, sitting with the hands upon the knees, with that expression of dignified grandeur which pervades the things of ancient Egypt. It is only in the small household gods, the Lares et Penates, that different attitudes are to be

A carlous class of properties is comprised under the head of animals. Drury Lane, London, has, or had, a wicker-work elephant, life-size, with a magnificent "howdah," or cano pied saddle, on his back. This grand beast walked with men inside the baggy legs ar swung his trunk about with an appearance of reality that almost challenged detection. Lions, bears, cattle, donkeys and so forth are very often found in English theatres for pan tomimic purposes, and some of them, in a sculptor's point of view, are admirable. There was a beautiful donkey in Ali Baba. These things are more rare in America, where the genuine English spectacular pantomime seems to be a stranger to the soil.

#### The French Stage As It Is.

The two great events of the past season in Paris have been the production of Renee, by Emile Zola, at the Vaudeville, and Francillon, by Alexandre Dumas, at the Francais. To many loosely-thinking people, both in France and in this country, Zola looms up large as the founder of a new school of literature, and he himself has encouraged the idea by inventing the word naturalisms as descriptive of his work. Only the other day, in replying lamely enough to the critics who had attacked Renee, he described himself as a grand romancier, and predicted that he would some day be hailed as a grand dramaturge. And yet Zola's claims to be regarded as a pioneer in literature are of the slenderest kind. Naturalisme, or the descrip tion and analysis of what is-to take the word in its best sense—as opposed to creativeness or imagination, as the motive force of literature was not invented by Zola, but by Balzac, the great "doctor of social science," as he has been aptly named; and Balzac's parable was taken up by Gustave Flaubert and by the brothers Edmond and Jules de Goncourt, long before Zola formulated his pretensions to be a chej decole. What Zola has done, properly speak ing, has been to carry to an extreme length the principle of Balzac's enquete-to describe and to analy se the commonest acts of life, which nobody had ever deemed it worth while to allude to before, and to confine his microscopic vision to the basest and most sordid side of human nature—the purely animal side, in fact, for in Zola's eyes a man is only "une bete pensante, On his own showing his works are merely On his own showing his works are merely a proces verbal, or inquiry into some phase of human nature, be himself being a species of greffier, or registering clerk, whose business it is to write down what he sees, and not what he thinks or feels. Upon this I would remark that if Zola's ideas prevailed, literature and art would cease to exist. art would cease to exist

Well, it has been Zola's ambition to transfer has often attempted a naturaliste play, but has always been hampered, now by a collaborator, now by a manager of conventional views, until the other day, when M. Ravmond Deslandes, of the Vaudeville, gave him his long-desired opportunity. Rence was the first unadulterated sample of Zolaism presented on the boards, and I should say that the author's first exercises when he came to write his olay. first experience when he came to write his play single handed was that the stage might be very well to theorize about, but that practically it was utterly unsuited to naturaliste ideas. What are Zola's views as to what a play shoul be? In one of his critical treatises he has himself expressed them with considerable ness. He would have characters of flesh and blood drawn from life, and analyzed scientifically without the slightest disguise of hyporisy. He would have "le sexe dans la jeune fille, et la bete dans l'homme." He would abolish all fictitious types, all personages ac-cepted as symbols of virtue or vice, and by the same wave of his wand he would do awa with all studied effects, all fine sentimentseverything in the shape of a moral or a pre-concerted denouement. The characters, be-contends, should be shaped by circumstances, and their destiny worked out in accordance with the logic of facts as governed by their individual temperaments. There should, in fact vidual temperaments. There should, in fact be unhappy endings whenever the story point The sympathetic pers is the object of Zola's especial detestation. is merciless for Emile Augier's favorite char the "immaculate young girl who very rich, but who will never marry, because Equally repugnant to his sensibilities are those young men who are all honor and lovalty, and young men who are all honor and lovalty, and who shed tears on learning that their fathers have made money by unscripulous means. No tricks, no mechanism, no jugglery, nothing but the sordid truth, presented through the medium of the author's temperament, and that medium. it may be, a distorting one. Such is Zola's

On visiting Paris the other day my first care was to see Renee, and with it Zola's grand solution of the naturaliste problem. I found a play divided into a prologue and three acts, with the usual periods of years, months or weeks elapsing between the different "cur-tains." There were not only the ordinary se of seven or eight characters, but also-mirabile dictu-a plot which, starting from a particular point, marched straight, and by all the usual stages, toward a denouement such as those poor slaves of conventionality, Octave Feuil et, Emile Augier and Sardou, have contrive for plays without number - a denouement namely, in which the heroine gets rid of her troubles by blowing her brains out. I found in short, that in producing Rene, Zola had tacitly thrown over most of the conditions of

the dramatis personse were, withou exception, the most debased and despicable o their species; but these circumstances seemed the only to remove us further than ever from the supposed basis of naturalisme—namely. Fac ceptation et la peinture de ce qui est. I will not attempt even to indicate the incredibiy nause-ous details of the story which M. Zola has deemed it due to himself to relate; but if the reader will take my word for it, that in a house hold held up, presumably, as a sample of French middle-class life, there was not one in dividual that was not corrupt to the core, ne will be in a condition to judge of the vaunted faithfulness of the author's analysis of human nature. Renee was played nightly amid the jeers and audible protests of a handful of cw. rieux, and withdrawn after thirty representa I now turn to Francillon, Dumas has

prodigious talent for epigram and dialogue coupled with a sort of crack brained philoso phy that always interests, if it does not con vince. In no other country in the world but France would Dumas be a dramatist. In America he would be a Henry Ward Beecher; in England he would be a Spurgeon, or a Dr. Joseph Parker with a fash ionable Temple situated in Mayfair; but in France the stage attracts all the best intellect of the day, and Dumas has accordingly be-come a dramatist. His plays are distinctively sermons, or, at least, philosophic lectures, and they have many of the drawbacks of this kind of product. They are often very long-winded, very argumentative, very unsound. Thei success not unfrequently depends upon an epi gram, or a paradox, that sets people talking have learnt to discount considerably the lowing eulogies that one reads in the Paris newspapers of a new play of Dumas, who somehow commands the absolute homage of the Press, but I was hardly prepared for th poredom that overcame me in sitting out Fran cilion. To my mind Francilion is the wors play Dumas has ever written; without the pres tige of his name it would not have lived a week Women are sometimes inclined to resent the existence of the social law which seems to give men so much more freedom in point of moral ity. They do so unreflectingly for the most part, and at best never have a robust faith in their own contention, which seldom withstands the simple rejoinder that men are men, and women women. But seeking for a new and startling paradox to offer as a subject of dis cussion in the columns of all the journals and at all the dinner-tables at Paris, Dumas lights upon the question of applying to men, in their relations with women, the Mosaic law of an eye for an eye, a tooth for a tooth, and forthwith turns it to dramatic account.

Dumas' championship of what he chooses to regard as the social hardships of women is purely gratuitous; it is for his own pleasure that he assumes the role of champion, not for ours. As the exporent of an impossible sys-tem of ethics, the title character of Francillon strikes, from the first, a jarring note, and every turn of the story aggravates the spectamalaise until, at the close, as alres erved, the advocate of the New Morality throws up his brief and agrees to return to the status que ante. I can understand Francillon having been a first-night success. When the heroine first told her husband that if he went to the bal de l'Opera with his mistress she should go there and find a lover, and when subsequently she furnished circumstantial details of her adventure that seemed to point to the threat having here infilled to the letter the threat having been fulfilled to the letter. the house, no doubt, awaited with a horrible anxiety the solution of the problem. But when one knows beforehand that the woman's threat is idle, and that she has only given it a semblance of truth, the develop the story gets inexpressibly te dious, the author's so-called thesis becoming mere beating of the air. With all the sparkl of dialogue it is curious to note that of situation, and even of action, Francillon is al-most destitute. The entire play might be appropriately recited by the actors titting in a row in arm-chairs. What action it possesses, or seems to possess, is due to the members of the company, who, in delivering the speed assigned to them, move about unceasingly, now sixting on this chair, now on that, now crossing and recrossing, until the repetition of the trick cleverly done as it is, rasps one's nerves beyond endurance M!!e Reichem berg, in her customary role of the ingenue, has but one th ng to expatiate upon-the now famous salade japonaise. Whenever she ap pears the salade japonsise crops up, and in one scene she gives at uil length the recipe for its composition. What counsel would Hamlet have given his players, I wonder, touching the delivery of a passage from a cookery-book? The French actress, Stella Cola, in the speech where Juliet refers to Romeo as being "cut out in little stars" to "make the face of heaven so fine," etc., used to imitate with fingers the action of a pair of scissors. her credit, be it said, Mlle. Reichemberg does nothing quite so absurd as this, but it i means from lack of opportunity. To the en-tire company of the Francais, with the excep-tion, perhaps, of Febvie who looks much too bourgeois and provaic for un homme à bonnes fortunes like Francillon's husband, Dumas is immensely indebted; more especially is he in-debted to Mile. Bartet, who plays the title part with a dignity and an emotional power that make us almost forget its disagreeable fea-

The unquestionable insufficiency of two such important plays as Renee and Francillon com bined with the non-appearance of any other new work of even the slenderest promise, naturally inspires somes misgivings as to the immediate future of the French stage. Emile Augier and Octave Feuillet have laid down their pens. Meilhac and Halevy have ceased to collaborate. Dumas is manifestly in his de ance and found wanting, and Sardou's two latest attempts to win public favor, Georgette and Le Crocodile, have failed disastrously Where are we to look for a fresh infusion of vital sap into the decaying trunk of French drama? The serious work of the stage is of two kinds—the drama of character and the drama of incident. Of these two classes of play, the acknowledged heads at the present time are Dumas and Sardou; but Sardou bas proved himself the more vigorous and the more systematic writer, and has succeeded in placing the stamp of his individuality upon the dramatic literature of his own time, as Scribe did before him Able writer as he is Dumas has not founded a school. Dumas has not founded a school. Brilliancy is not a quality that can be acquired. Dex terity is, however, such a quality, and dexterity Brilliancy is the distinguishing feature of Sardou's the-atre. His pieces are marvels of me chanical ingenuity. The character drawing of a grand duke. Elaborate designs the naturaliste drama previously insisted upon for furniture of the luxurious French periods can be made in this way and glad on to ordinary plain wood frames. Dec-

whence a nicety and a rapidity of dramatic movement such as has never before been at-tained. Zola, who is a good critic if a bad dramatist, has sneered at Sardou as the inventor of a mechanical drama, the figures of which look alive, but are only well-mounted, working with the precision of marionettes, and, sometimes, with a mouvement endiable that deceives the eye of the spectator. There is much truth in that criticism. Nevertheless. Sardou for the past filteen or twenty years. That being so, and considering that he is still in his late prime as a playwright, why, it may be asked, do I regard the prosperity of the French drama as getting toward its ebb? Close observation of the French theatres for some tiring of mere "movement" on the stage as op-posed to characterization. Already, indeed, a reaction seems to have set in in the domain of

farcical comedy.

The recent successes of Albin Valabregue, The recent successes of Albin Valabregue, who appears to be reviving the formula of Labiche, are all based upon character. Le Bonheur Conjugal and Durand et Durand may be quoted as exampl s. Durand et Durand, which is now reviving the fortunes of the Palais Royal, is a study of character pure and simple. Durand, I need hardly explain, is the French Smith or Jones. In Valabregue and Ordonneau's piece, Durand, a grocer, allows himself to be taken for an eminent avocat of the same name and involves himself in a series of scrapes accordingly. The plot is simplicity of scrapes accordingly. The plot is simplicity itself, but the audience roar with laughter. The truth is that character is the life and soul of the stage. Incident is only valuable as

illustrating character. Sardou's "mechani "mechanical drama" is only a fashion of the day It has no enduring vitality; it does not strike its roots deep down into man nature. Scribe, as great a mechanician as Sardou, lived to see himself completely demode; and apropos of this, Emile Augier tells a pathetic anecdote. Augier was sitting one day in a manager's room, when a card was brought in: the manager took it, and threw it on the table with a gesture of impatience, saying to the servant, "Tell him I can't be both ered now." Augier glanced at the card and saw that it bore the once magic name of "Eugene Scribe." Whereupon he formed a ution, to which he has evidently adhered. that he would never, like Scribe, "lag super fluous" on the stage where he was no longer wanted .- London Theatre

#### Dramatic Drift.

"You may say what you like about politeness in the office," said W. H. Matthews, the business manager of the Grand Opera House, in conversation wit's eporter, "but it's a pretty hard thing to have, and s man without any temper to speak of is the man who man without any temper to speak of is the man who should hold the place, although of course it is not necessary that he should allow himself to be trodden upon. You say something to a man you are talking with, and he laughs heartily at your joke. Tell him the same thing with the box-office sign between you, and ten chances to one he will become volently angry. There have been any number of times when I've chought I've said something particularly funny when the man on the other side fully believed he'd been insuited. Talk of annoyance in a box office and the showing up of the human race in front of i!! I had a very good specimen when I was in the box at the Park Theatre, Biston. There was a family in the city, very well-to-do, who used to get three seats regularly for Saturday night. And this is the way they would go about it: On Monday the old lady would come up to the box-office and smilingly request me to lay saide her three seats for the coming Saturday evening. They had to be just those seats, you know. Well, I'd do it, o course. Then, during Tuesday, she would saunter in with a friend or two. "Are those seats laid aside all right for us?" she'd sak. I'd tell her that they were. Then the next day she'd drop in with another friend—a different one, of course—and possibly later on a daughter would come in, with a friend, to ask the same question. On Friday they'd come and pay for the seats. Of course this was all done to show their friends what a 'puil' they had at the theatre. Tha woul' be my experience through a who'e season of fortyweeks."

The song birds from America, they come across the sea to carol in our operas and take the upper E. Time was when dark Italians held all the lyric stage, Time was when fair-haired Teutons were the operation

rage; now La Belie Americaine has come across the foam ske the British dollars back to many a Western Nevada's here, and Nordica, and Broch, and Minnie Hank,
And others who but lately sang in Boston and New
York:

Dotti. Engle, too, and Russell and Van And brilliant Marie Decca to America we grant; Miss Thursby, Henschel, Osgood, with our Sterling and Hops Glenn,

Hops Gleun.
Could fitty claim America's most eulogistic pen.
How is it that Americaus have this great gift of song,
That fast they come, and faster still, to join the choral

throng?
One fancies that each baby soul in infancy divines
The music of their mighty streams, the wind harp in
the pines?
And then we hear in London town—and who would
grudge the fee—
The message Mississippi hairs of

Tom Herndon thinks Colorado is destined to be the anitarium of the world for people not too far gone with pulmonary troubles. He says there are lots of business pulmonary troubles. He says there are lots of business men out there—weak-lunged men attracted thither by the climate—who could not live anywhere else. "I have met men in Denver." said he, "who have spent years in travelling from spa to spa in Europe, and have at last found health it Colorado. Not only have they found health but en-ray and strength enough to re-eargage in business. There are business men in Denver and other parts of Colorado who would give a fortune if they could live one year in New Yort."

Clement Scott writes hopefully and encouragingly of Mrs. Potter, unlike most of the Lordon critical frater. nity In re her appearance in Civil War he says: "Had Mrs Potter obeyed her detractors she would have been nity Is re her appearance in Civil War he says: "Had Mrs Potter obeyed her detractors she would have been frightened off the stage by the same writers who first howled at Mrs. Langtry and then sang small. There was always the material for an actress in this interesting lady. She has expression, grace and refinement, and already she has corrected many of her faults. At first her spasmodic style was unduly prominent. Her actures were extravagant, her method raw and untrained. As Faustine de Bressier she gained repose, and her love scene with Mr. Kyrle Bellew is a very pretty exposition of her art. Some people tell me that the lady's gestures are awkward. I don't quite see it myself. She will be more familiar with the details of her art when she has had more experience. But what I like about her present performance is that she feels what she says, and shows that in her acting there is some heart. She has anondonment and tenderneess. When she says' I love you' she means what she says, and I would forgive much awkwardoes of movement and inability to deal with drapery for the sake of this emotional under-current that is certain to be developed by-and-by. In a few year's time people will be wondering how the immature art of this lady could have been ridiculed But I have seen the same thing with Adelaide Neisson, Mrs. Beere and scores of ofher actresses. They were not. Rachels at the outset, so many called to them 'Off, off.' They stuck to their work and succeeded, and so will Mrs. James Brown Potter succeed, for she understands emotion and can speak from the heart."

Following are some of the rules made by the Italian Government in regard to the building of theatres: The edifice must be entirely isolated, and have exits on each side into streets. The pit must be on the level of the street, or not more than six feet higher. The pit must have at least three principal exit; one at the end, the others at the sides, issuing seporately into the street. The rows of boxes must generally not be more than three lesides the stalls (loggiore); if there be exceptionally a fourth row, it must be provided with two stair cases and two separate exits; and the loggiore must have in all cases the same number. Behind the stage there must be a separate exit for the performers direct into the street. There must be two staircases and two

separate exits for the three rows of boxes. The stair-case and doors must be wide and easy, also the corridors; the doors both of the boxes and all in the the atre must open outward. The stairs must be of stone. For theatres which already exist all works found necessary, by a rigorous inspection, to render the building as nearly equal as possible to the conditions required for new edifices, must be carried out, and all others deemed necessary to enable the spectators to leave the theatre with ease and rapidity in case of fire. If the building is question is so constructed that rapid exit is imp suble, in spite of all alterations attempted, the prefect must order the absolute closing of the house.

The result of aumerous visits to the Wild West tends o show that Frank Richmond, the orator of the crowd, s a champion humorist. Upon each occasion he manis a champion humorist. Upon each occasion he manages to find fresh nomenclature for the buck-jumping geogees which parade their vices before the amused audience, fit ing their names to current events or identifying them with prominent personages who are particularly en evidence for the time being. Thus, one well-known cowboy hoister has been ranamed jubilee, while Suicide has become Brandy-and-Soda, and Dynamite is now Held by the Essemy. The very latest addition is Billie Bariow, so named out of compliment (?) to the talented lady who recently played Fernande in Monte Cristo Junior. I wonder whether this contant change of name is concurrent with marrying or giving in marriage, or how?—London Topical Times.

Buffalo Bill has written the following characteristic etter to a friend in &I Paso: LONDON, June 93, 1887.

My DEAR COLONEL:—It was a genuine pleasant sur prise to receive your letter. I have often thought of

prise to receive your letter. I have often thought of you and woadered what had become of you. So glad you are still on top of the earth. Well, ever since I got out of the mud-hole in New Orleans things have been coming my way prestly smooth, and I have captured this country from the Queen down, and am doing them to the tune of \$\frac{2}{3}\triangle \triangle \tri

That mirthful philosopher, Mile. Aimee, the other day spoke as follows to a Sun reporter on the subject of female beauty, its development and preservation: "All women, whether pretty or plain, ought to make a prac-tice of smiling and talking, if not eating, before their tice of smiling and talking, if not eating, before their mirrors, just to observe and correct the grimaces. Precisely as an actor or actress studies a part before a glass, os should the non-porcessional society woman learn how to smile, to be charming, not to acrew their faces into knots or to fall into tricks with such features as nature has blessed them with. An agreeable smile, without affectation, agraceful carriage, are only results of training, and they become habits quite as easily as less pleasing tricks and mannerisms. There are people who appear tolerably well in repose, yet the instant they speak or laugh change to the grotesque and worry the beholder aimost to death. A pretty girl may spoil the contour of her face the instant she opens her mouth to speak. A little control of the muscles of the lips would obviate the fault and make her far more interesting. But wouldn't this study of the countenance make one very self-conscious? Possibly it might; yet, as self-consciousness is a prevailing sin, I see no reason why one cannot add to it the grace of expression, and thus neutralize its evil effect. A sweet and gracious manner is always worth cultivating, even if it takes a mirror to bring it to perfection.

Sensible advice to young dramatists, from a London exchange: "A nature capable of vibrating to the whole amut of human passion and amotion; a sympathy so vide and deep that there is room for all humanity upon ts bosom, from the little lovesick maiden to the stern strong man, from the castle-dreaming boy to the fretful beldum, from the yokel to the statesman, from the atrumpet to the saint; a mental vision that will pierce the murderer's heart, the hero's soul, and lay bare their inmost thoughts before you; a never-failing instinct that will reveal to you the one dramatic moment in each scene of life; the artist's inborn art that alone can teach you how to show to others what you se—these qualifications only, will you need to become a dramatic author. Attent the theatres constantly. See all plays. Read what is written and listen to what is said of them afterward. Note which are successful, and think out why they are successful. Note those that fail and w rry 1 out until you see clearly why it was that they did fat. Watch the play as a young bird watches the easy flight of its mother. Analyze it scene by scene as a chemical student analyzes a new drug. Note in each what it is that most holds you. Remember, when we are beldem, from the yokel to the statesman, from the

watches the easy flight of its mother. Analyze it scene by scene as a chemical student analyzes a new drug. Note in each what it is that most holds you. Remember, when you are music; over it afterward, what it was that bored you. If a situation grips your int reseases, keeps you breathless with excitement and suspense, and leaves you at the end thoroughly del ghted or deeply thoughtful, do not forget that situation in a hurry—n. t, at all events until you have dissected every line of it, until its whole anatomy lies by the point where your attention was first arrested to the piccipice whereon it cu minated.

"Note in good plays how the scenes follow one another, how quiet and playful ones generally precede passionate ones—a tnunderatorm following immediately upon a hurricane would not be impressive—and how tempest is succeeded by calm. Note how deiay, as in the scene after the mu day of Macbeth, carried to a certain point, spurs anticipation; how, carried beyond that point, it only aggravates. Note all entrances and exits, how they are inanaged; the excuses that take people off the stage when they are not wanted; the circumstances causing seventeen to all strangers to one another, each residing in an entirely different part of the globe, to be forever turning up together in the same spot, and mark what appears so absurd as to spoil your interest in the whole scene.

"Note, above all things, how the story is told and the

what appears sensible and what appears so absurd as to spoil your interest in the whole scene.

"Note, above all things, how the story is told and the suspense maintained. Observe—when you get the chance—how the interest, set rolling early in the first act, and gathering force at every scene, leaps forward, without pause, from act to act, till the grand catastrophe is reached; and solve the method by which this is done very ca efully indeed, for such a play will be an ideal play, and, if you can construct another like it, there will be a big fortune in it for you.

"Study, particular y, every example you can find, bearing on that vexed question as to whether the at die.ce should be taken it oy our confidence or be surprised. It is a question that can never be decided, and you must choose for yourself. For my own part, I am included to favor the confidence trick. The interest of an audience is not in their curiosity but in their expectation. In Hamlet they know the whole story by the end of the first act. After that they are merely waiting for whe they feel must happen—the death of Claudius at the hand of his murdered brother's son.

"Beginners at all events, I should strongly advise sgainst working on the surprise method. It is certainly false art, and, though some starting effects may now and then have been obtained from it, these have been won always by old, experienced hands. As a rule, the attempt has resulted in filture."

The piece is o'er, the curtain's down,
The tragedy and larce were fine,
Well pls yed by "Heavy," "Lead" and "Clown,"
Excelleat in every line.
"Which liked you best, my sweet, frail Fair,
The tragedy, with scowl and start;
Or did the farce The Happy Pair,
Make more impression on your heart?
Upon your heart, say I, Ah, no.
That organ you have not alss!
Or you a part of it would show,
For tragedy or comic farce.
I acted well in both my roles,
My love, my hate, were full of fire,
You'll scarcely find between the poles
A more accomplished, graceful liar.
You rorfect art no one denies:
But passions for our Ar.'s sake lit,
Are nothing, after all, but lies.
For what is Art but all a lie.
At best 'tis nothing but a fraud;
Delude the ear, dreeive the eye
And sham to make the crowd applaud.
Thus was it in our little piay.
I spouted, laughed and seemed sincere,
And tried to please in every way.
With what success—you know, my dear.
But new the com dy is ended,
And lights are out and minstrels flown;
Our paths no longer will be blended,
And each must walk his way alone.
Farwell, my love, I do not grieve,
Tho' fondly trust that in your heart
Some recollection you will leave
For bim played the other part."

Charles Ken The piece is o'er, the curtain's down,

CHARLES KENT.

The Actresses' Corner.



Mrs. John Wood is the best dresser, on or off the stage, among the actresses of London, and her perfect taste is, no doubt, as much a matter of residence in the United States as anything else. The wild and weird clothes the British female puts upon her back are beau tifully exhibited by the English actresses who come here. They are positive frights the first season; then they seem to catch on to the fact that a pea-green mantle is a horror worn over a pale-blue dress, and that a mauve feather on a terra-cotta-colored hat is not a thing of

I believe, if you paraded all the London actiesses before me with masks on, I could pick out every one who had visited the United States. Some of them, it is true, will be the same to the bitter end, especially those women bitten by the stained glass window fashions of the Early English period.

There's Adela Measor. She will flop through the gates of Paradise with her halr a la nightmare and her frock a la nightgown. There's Sophie Eyre. She will sit down outside in a robe that will strike Peter blind; perhaps get taken in for a new style of tomato omelette, for if that woman doesn't go to heaven in a red and yellow gown it's because she'll wear 'em all out on earth.

When Ellen Terry was here she astonished the Square frequently by running across from Dam's Hotel to the front door of the Star Theatre in one of her superannuated doctor's robes she wore as Portia and a pair of Romeopointed shoes that had probably carried the impassioned legs of Irving up the property bal cony to Juliet. She was a darling with a pork pie hat of the present century perked on twenty-six hairs and a far-off look of the Elizabethan era in her tragic eye.

I thought Terry was quite on top of all the fashion plates I ever met till I ran into Miss Eastlake in Tiffany's one day. I noticed at the lorgnette department a paralyzed expression on the clerks' faces. I saw at the russia leather counter a set glare in the attendants' astonished eyes. I followed their directed gaze, and behold! leaning over the case of dia monds was Miss Eastlake, her uncombed mane surrounding her face like the aureole of a saint. The baby stare she affected at all times was more prominent than usual. She wore a faded green gown of some sort of mousseline de soi that wrapped round her unpetticoated legs like a Scotch mist. That dress was cut like Johnny's pants-with a circular saw. It was jagged and baggy; it was half low in the neck, and a beautiful lace fence was thrown up to keep the cows in or the milkmen out. A large bunch of heather was pinned on her shoulder, and must have tickled her ears in its effort to look like a young cat-willow bending over a brook. Exactly ber beating heart from her useful liver she was bound with a plaided ribbon about four inches wide. As long as it went round her body it was quite wide enough; but when it commenced trickling down her rear you wished there was more of it. A loose pair of yellowa turban frame wound about with some sort of cream color and blue gauze-that suggested a bot Summer in India and a hard Winter in New York-completed the funniest figure that ever broke on Yankee vision.

I followed her to see how she came out in daylight, and heard a delighted lad say to an other:

"Oh, Jimmy, if we only had our things here, what a daisy we could take of her!"

So as a subject for amateur photography Eastlake was considered something desirable.

One of the most tasteful dressers of this season is Kate Forsyth. Her fine figure enjoys the attention of her judgment and taste. No matter how fashionable an ugly style should become, she would never risk her looks by

Pauline Hall is a woman who has developed in all directions more rapidly than any actress before the public, and her costumes are in the best taste. Some one saw her, the other day, driving, and left her raving about the effect of cream white lace heaped up about rare bru nette beauty, and, a few minutes after, saw Marjorie Bonner (who is better looking than ever this Summer) wearing a black hat on her sunny head and a black lace gown that became her blonde beauty as well as the creamy lace set off Pauline Hall's.

There are some women who do not look

well in fluffy, fleecy gowns, with whom face frills will not agree. There's Rosa Leland, for one. A tailor made suit of solid color and a linen band collar is the most becoming uniform she can get into. I don't believe I'd recognize her in a thin dress with a lot of lace round her neck. But take Annie Robe and hang a few yards of organdie about her, tie a piece of illusion in loose bows and ends about her throat, and crush all these materials down till her figure drifted through 'em like the outlines of a yacht through the morning haze, and you would say she was beautifully dressed.

It's a magnificent idea for an actress, when she leaves the stage, to give away her wardrobe. It will prevent her going shopping with a coat on made of her Macheth train vel vet, and it will render a desire to mount her Hunchback hat at the age of sixty an impos sibility.

One of the saddest spectacles of the present Summer can be seen on Broadway very often. It's a one-time heavy woman who used to do a nasty Lucretia Borgia to red-headed John Nunan's Duke. Once I walked a block tracing on her ample back the pattern of royal golden bees that had been ripped off it. Another time she had on a sacque that one time had gold lace on it, when it was the banquet shoulder-train of Maria Macbeth. The dear old lady's eyes were not as sharp as when they flashed on Edward Eddy in The Dead Heart. So when she picked off the lace a gleaming thread of gold clung to the velvet here and there, telling a tale of past glory few every-day jackets are able to.

Why. I saw a Duchess of Malfi brocade skirt loaded with four spools of Coats' cotton and a porous plaster in Macy's the other day, when its wearer tucked away small purchases in a plebeian pocket lately sewed into its tragic tolds.

I certainly must go see the Forrest Home Those dear old ladies still cling to the spangled splendor of some of their ancient trappings, and Mrs Cantor folds a Widow Melnotte handkerchief over her retrospective bosom, and contemplates Dora Shaw, who will wind her head up with a Camille scarf when she sits on the piazza with Mrs. English, who has her knitting work in the pocket of a tiny ribbon-trimmed apron she wore in a play in the Fall of '40 or the Spring of '50. Oh, give away your wardrobes dear theatrical ladies. That's the advice of

#### The New Amphion Academy.

FROU FROU.

"We have decided on the plans submitted by McElfatrick and Sons as those on which the new Amphion Academy in Brooklyn are to be built," said Manager C. M. Wiske, of that house, to a MIRROR reporter, "and work is now going on. We hope to be ready for opening by Jan. 1. It is our present intention to have short seasons of the drama, alternating with our own Amphion Society concerts.

"We intend that the Academy shall be second to no building of the kind in the country, so far as convenience and comfort for the audience and players are concerned. Every thing new and improved in heating, lighting and ventilating will be taken advantage of, and money will not be spared in the furnishings As regards the mere proportions of the house, I must tell you that the facade is to be 75 feet I must tell you that the facade is 10 be 75 feet wide and IIO feet high, the theatre being reached through a broad entrance, the outer court being 18 feet deep. The house will have a seating capacity of 1,800, and only electric lighting will be used. The scenery is to be stored in a fire-proof room outside the building. 'The proscenium arch will be 38 by 38 feet the stage 72 feet wide by 51 feet deep, and a new system of traps and drops will be used A new system of ventilation, by which the temperature will be reduced in warm weather and raised in cold, will be introduced

A wrangle is imm nent respecting Frank Daniels' play of Little Puck. Says Robert Fraser: 'From certain remarks recently published and presumably emanating from How-ard P. Taylor, it appears that he in a measure prejudges its fate on the ground of certain alleged alterations in it made by Fred. G Maeder and myself. Mr. Taylor's claim that Maeder and myself. Mr. Taylor's claim that we have introduced 'horseplay' into it is made with no positive knowledge Mr. Daniels had a plot and certain situations that he wanted to put into dramatic shape. Mr. Taylor was employed to do the work. Not satisfied with it, Mr. Daniels, whose contract with Taylor gave him that privilege, made an arrangement with Maeder and me to alter the piece. The new version he has accepted. Now, because of Mr. Taylor's effort to slur our labor, we shall cut out all of his lines and leave the result with the public. That's the long and short of the whole matter."

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She walked right in at the front door, which, at Ethel's request, I had thrown open, and seated herself upon an ottoman in the middle of the room. It was the coolest proceeding I ever witnessed, and we both stared in speech less amazement. She couldn't have been more than three years old, and she was about as pretty a specimen of babyhood as one was likely to see. And this is how she looked: As tall as a good-sized doll; her small, regular features closely resembled one. Her tiny face was set in a frame of ringlets, as yellow as gold, out of which peered two of the biggest, wisest, bluest eyes imaginable. She was dressed in a white cambric gown, with a broad blue sash tied high up under her arms, and her feet were encased in wee slippers, surmour by socks which but partly covered her fat round legs. Her head was bare, but she carried a diminutive parasol in her chubb y hand.

We had just returned from the first Satur day matinee of the season. It was the 15th of September, and still oppressively warm Ethel, wearied by a most trying part, didn' go directly up stairs, as was her wont, but with a "Throw open the door, Hebbie, and give me some air," sank wearily upon a sofa in the parlor. I did as she bid me, of course. when lo! in sails the baby. After a few mo-ments I managed to gasp, "Well, I never!" and then perceiving that Ethel paid no herd to my remark I added, "Did you?" Evidently she didn't, for she made no response. She just raised her shapely head, rested it on her hand, and continued to stare. Then I saw that there were tears in her eyes. This gave a new turn to my thoughts. I suspected that she was unhappy, but I didn't think it was as bad as that. I felt very sorry to see her tears, but I had no patience with the cause that called them forth. I don't suppose it is necessary for me to state that the cause was a man. Any woman will guess that at once.

Heavens! how I abominate men. I never tell it, because I am so hideously ugly and so hopelessly old it would only evoke a sarcastic amile: but, for all that, it is the truth. Every night of my life I go down on my bended sees and thank God that I am single-and likely to remain so. And then I pray a little for poor Ethel, who is so young and so pretty, and who has everything on earth to make her happy except an idiotic passion for a man whom I would like to annihilate because of all the worry he gives her. I often think it lucky for him that my eyes are covered with glasses, otherwise some of my glances might strike him dead. Ethel says I am jealous. I suppose I am. I suppose all old maids are. They've got to be something if they're not attractive. But we were everything to each other, Ethel and I, until he stepped in between us with his handsome face and diabolical eyes. They are diabolical. That's the only word that expresses it. As black as night and as cruel as-I don't know what; the grave most likely. He never could succeed in making her happy while he carried those eyes in his head, and I'told her so again and again. But she paid so heed beyond informing me that she adored their dark splendor. The nonsense women in love talk is incredible. Ethel's cant fairly staggers me at times.

But all this while that infant is staring at us. I was just beginning to remark something about silence being golden when a break

"Hello !" said the baby, familiarly. "You precious darling!" murmured Ethel in

a rapturous voice. "Come here !"

Laying down her parasol, the tot ran across the room and permitted herself to be clasped in Ethel's arms and smothered with kisses. Now. I swear, I wasn't jealous of this; but it did sicken me to see that fastidious girl holding a promiscuous child to her bosom. I almost would rather have seen her lavish her caresses upon Mr. Markham, which would have been bad enough, than upon that waif from God knows what quarter.

"For goodness sake, Ethel," I exclaimed, "stop making such a fool of yourself. You will get the small-pox yet."

'Hebbie," came reproachfully from her, as she sat upright and drew the baby on her lap, "how can you say such a shocking thing in connection with this little dear? I hate you!"

"Bad old ooman," scolded the child, who evidently understood something of what was going on, for she frowned crossly upon me and wound her arms about Ethel's neck.

"What is your name, sweetheart?" asked Ethel, smoothing back the tangled rings from the white forehead.

"It's Wosie."

"Rosie? And where is your mamma?"

"She's wif Dod,"

"Dead!" said Ethel sorrowfully. "Oh, Hebbie, just think of it! No mother, and such a helpless, tiny creature. Who takes care of you, dear ?"

"Oh," tossing her curly head, "my nace does "

"What do you suppose she means?" inquired Ethel, regarding me helplessly.

"Her nurse, I presume," and then seeing that she was allowing herself to be deeply impressed, I interposed: "Now, my dear, you have to go back to the theatre soon, and play you will take my advice, you will give me the that trying part for the second time to day. If oubt is gossiping with someone outside."

"I have as much right to ber as she has," declared Ethel; "let her come after her."

"Oh, well," I replied, "do as you please. But it is after six o'clock, and there's the dinner-bell.'

"I suppose I must then," Ethel reluctantly assented, rising as she did so and sighing. But I would love to keep her."

At this speech I simply glared, for no words that I could think of began to express my feel-

"I dare say you would!" I retorted, shortly, after a pause, and marched out into the hall.

Up and down, in the basement, round the corner, across the street I looked without find ing the slightest trace of any one who could possibly belong to the baby. When a second, more persistent search, also proved unavailing, my horror knew absolutely no bounds With a sinking heart I re-entered the house.

"I can't find anyone," I announced at the parlor door.

"You don't mean to say that some unfeeling wretch has abandoned her?" gasped Ethel, holding tight to the little hand.

"That's about the way it looks!" I returned blankly.

"Then I shall keep her for myself!" "Ethel Brandon, have you gone mad!" I shricked. "Talking of keeping a child you know nothing about. You-

"And why not me?"

"An actress, young, unmarried, unprotected." "I am not unprotected while I have you

Hebbie. "And what good am I in such a case as this,

"I don't understand you. Why is this case

different from any similar one?" "Gracious powers! you'll drive me crazy, if you keep on," I raged. "Don't you know, without my telling you, that if you keep that child people will inquire where you got 117

"And if they do?"

"Oh, beavens!" I groaned, "was there ever such a perverse girl? What do you suppose you will say in answer to such a ques-

"I will say that I found her, which will be the truth."

"And do you think for a single moment that

anyone will believe you?" "Of course they will-

" Not /" I snapped."

What will they believe, then?" "That it's your own, you simpleton."

"Oh, indeed !" she exclaimed, drawing her

self up proudly, "Well, let them !" She stooped as she said this, and lifted the subject of our discussion in her arms. As their faces came together I could have fainted away. They actually bore a resemblance to each other! "Look in the glass!" I cried wildly, waving her away-"look and see for yourself."

She did as I told her.

"Do you mean that she is like me?" she asked, laughing.

"I do," I affirmed-"I do."

"Sure enough she is-a little. But that is because we are both blondes."

"In the face of this damning evidence, Ethel Brandon, do you still propose to keep that child?" I asked, as calmly as I could.

"I am afraid I do, Hebbie." "Well, I would like to wager that you don't."

This brought her quickly to my side.

"What do you mean?" "That you will not keep that child, as you

threaten. "Because Arthur Markham won't let you."

With this telling thrust I sailed majestically away. I am majestic when I'm crossed. My tained my reputation on this thrilling occasion. She kept the baby, as she said she would. I never thought she could be so hrm. For the first week I lived in constant expectation of someone's turning up to claim it. But no one did, and it now began to look like a genuine case of desertion.

All this while Mr. Markham was absent from New York. 'Twas very curious to see how he would take Ethel's whim. I felt sure she would never have the strength to hold out against him. The Markhams were very rich and very aristocratic. From the first they opposed their son's marriage with an actress. Not that they had anything against Ethel, for her reputation was above reproach, and they knew it; but on general principles, as it were.

It would require too much space for me to analyze these principles, so I shall merely content myself with saying that, whatever they may have been, they were not weighty enough to keep Arthur from engaging himself to marry her at the close of her present season. I wish they had been, the dear knows! For I was just as much opposed to the Markhams as the Markhams could possibly have been opposed to her. As for Arthur, he was jealous, narrow, tyrannical and suspicious, and Ethel was like wax in his hands.

It was on a Saturday afternoon, two weeks later, and I was sitting in the parlor with Rosie asleep in my lap (Ethel. of course, being at the theatre), when in walked Mr. Markham through the open door, without so much as ringing the bell or announcing himself in anv way. I flushed with a conscious sense of guilt when I saw him. Not that I had done anything to feel guilty about, gracious knows; but for some mysterious reason that I have never been able to satisfactorily account for.

"Ethel is at the matinee," I burst out. "I know," he replied, "but I will wait for her, if you have no objection.

Whereupon he seated himself, and inquired, as I knew he would, where the baby came

"It's no one's that I know of," I replied.

'Indeed!" he exclaimed, in a surprised ton Where did you get it, pray?"

"Ethel found it, or, rather, it found her, for it walked in the front door, just as you did this minute.

"A foundling!" he exclaimed, stiffly,

'Something of that sort. I believe. "How long have you had it?" he next in mired, with his head very high in the air. It lways amused me to see Mr. Markham's head lower when anything displeased him.

"Two weeks to-day." I informed him, pla-

an opinion, for Ethel means to keep it."

cidly. "It's pretty, isn't it?" "I hadn't observed," he remarked, loftily. "Well, you will have plenty of time to form

This brought him to his feet, as I expected Heavens, how he scowled!

"She must be mad!" he gasped, striding over and standing before me. "That's just what I told her; you have bor

rowed my exact words." "My God!"-the exclamation broke from him involuntarily and he turned pale. He had stooped over and looked at the child.

"It does resemble her," I said, tantalizingly; even she admits it."

At this critical moment the subject of our con versation entered.

"Arthur!" she exclaimed, joyfully, when he stonished eyes fell upon him. Then seeing the expression of his face she stopped short and said not another word.

"You will send this child away, Ethel, upon the instant," he commanded, sternly, coming to the point at once. "Do you understand?"

He had never before in all their acquainance spoken to her like that. She turned her head aside and put her hand to her throat as though something were choking her.

"Do you understand me?" he repeated. "Do you hear what I say?" "She'd be very deaf if she didn't," I mut-

tered under my breath. "Perfectly, Arthur," she replied, in a low

voice. "But I shall not obey you. "I'll back you up in that," I said to myself.

"Then my worst fears are realized," he cried, hoarsely, and turned on his heel.

"What are your worst tears?" she inquired tremulously, her voice dying away in a sob. "I believe I have been deceived in you," he

said coldly, taking up his hat to go. "You ought to be ashamed to say it," I ex laimed indignantly, starting also to my feet, and forgetting that the child was asleep in my lap. My sudden movement, of course, awakened her, and I was waiting to hear her favor us with a shriek or two when, to my dumb amazement and fendish delight, she broke away from me, and rushing over to Arthur seized him by the hand, exclaiming at the same time, "Papa, papa!" and sobbing as though her heart would break.

If Arthur had turned pale before, he turned red enough now, and if Ethel had bowed her head in shame and sorrow, she did not bow it any longer. Up it went and up it stayed !

"This is a mistake," he stammered, confusedly. "I never saw the child before today.

"You seemed impressed when you did see her," I put in, malignantly.

"You never liked me, Hebbie." he murmured, reproachfully, "but you are going very far when you impute-

"What?" I interrupted. "Impute what? I imputed nothing. The only imputation made during this highly sensationl discussion was your own. Come up stairs, Ethel," I pleaded, taking her by the hand and leading her away. 'This excitement will make you ill."

"Have I been deceived, Hebbie?" she meaned in my ear.

"Yes, you have, but this unfortunate baby will undeceive you. I hope," was my angry re-

In truth I knew better, but it did me good to get even with Mr. Markham. Between the wo, or rather the three of them, I was almost beside myself during the next few days. Ethel shut herself up in her room and cried by the hour. Archur haunted the house like an evil spirit, and the baby fretted constantly for its papa, who swore he wasn't its papa, and flew into a rage every time she called him so. Such was the blissful state of affairs when, sitting at breakfast one morning, I hit upon the following advertisement in the morning paper:

FIVE HUNDRED DOLLARS REWARD, AND I no questions asked, for any information concerning the whereabouts of a little girl, ared three, who strayed from her home, No. 238 West Blank street, on Saturday afternoon, Sept. 15, about five o'clock. She wore a white dress, a blue sash, black socks and slippers, and carried a small parasol.

Judge if the whole affair were ludicrous or not, when I explain that the house we occupied was No. 240 West Blank street, and that the baby actually lived next door to us. There are those who will perhaps look upon the coincidence as highly improbable. But anyone residing in certain localities in New York will verify my statement when I say that people living there do not, as a usual thing, know their nearest neighbors.

With the paper in my hand I sought Ethel. She was lying down pretending to sleep. She read the advertisement carefully. Then she sighed, blushed a little, sighed again, and

thur's guilt, Hebbie. I knew it would be explained !"

"Oblige me by looking at this, Mr. Markham." I requested, when, later on, I saw him Like Ethel, he perused the advertisement with great care, and, like her, he sighed at its conclusion, but he hadn't the honesty to blush when he remarked: "I never really believed in Ethel's guilt, Hebbie. I knew it would be explained.

Neither of them could be induced to take the \$500 reward. But as Rosie's folks were very rich, and as there never was anything mean about me, why. I took it myself just to put an end to the controversy.

LILLIAN SPENCER.

#### Orthoepy.

I recently chanced upon a short love-story, written by a theological student for the purpose of introducing as many words as possible that are frequently mispronounced. The following are the words I find in the story that I think would be most likely to be misproounced by the readers of THE MIRROR.

Hypochondriacal. The first syllable is hyp and the fourth, dri, is the syllable that is ac-

Truculent. The first is the accented sylla ble and is tru, pronounced tree, not true, Vicinage. The first syllable is vic.

Contumely. The first is the accented sylla-

Splenetic. The first syllable is splen.

Maniacal. The second, ni, is the accented syllable.

Telegrapher. The second, leg, is the accented syllable.

Zoology. The first syllable, so, is not pronounced see, but se. Tergiversation. The second syllable is not

giv, but gi. The s has its sibilant sound and begins the accented syllable.

Acumen. The second, cu, is the accented

Prescience. The first syllable is pre, and the se of the second syllable is pronounced like sh Misogynist. The second syllable is accented and is pronounced soj.

Aspirant: The second syllable, pir, is accented.

Gallows. Pronounced gallus. Albumen. Accent the second syllable, which

Altercation. The al of this word is not ounded like the al of always, but like the al

Pythoness. The first syllable of this word is not py, but pyth, Accessory. Ease of utterance has shifted the

accept of this word from the first to the second syllable. Acclimate. The second syllable, cli, is ac

cented, not the first. Elysium. The second syllable of this word,

lys, is not pronounced lis, but lish. Donative. The first syllable is don not do. Raillery. The a of this word is short, as in rally; not long as in rail. The pronunciation that makes it long is a Websterianism, now discarded by his editors. This word is in no way allied to the English verb to rail; it comes directly from the French wo.d raillerie, which is from the French verb railler, meaning to banter, to laugh at, which is the source whence we get our verb to rally, having the same meaning. In pronouncing the first syllable of raillery like rail there is danger of perverting its meaning. Ral, with the a short, it is true, is about as unlike the first syllable of the French word as it is with the a long, but the short a is the accepted pronunciation and Web ster had no good reason for changing it, or,

rather, for trying to change It. Diocesan. Pronounced di ok e-zan. Enervate. The only authority for accenting the first syllable is popular usage; all the or

thoepists accent ner. Subsidence. The second syllable, si, is ac-

cented. Lethargic. The second syllable, thar, re ceives the accent.

Onyx. We may say o-nyx, or on yx. The first pronunciation is that of both Webster and Worcester, and from the fact that Worcester gives no other, we may infer that there was no other to give; but current usage, I have recently discovered, especially among persons not accustomed to consult the dictionaries, seems to favor the short o. Stormonth marks the e short, which is evidence, as far as it goes, that on-vx is preferred in England.

Chalcedonic Pronounced kal ce don ic. Ogle. The first syllable is o, not og. Dromedary. The first syllable is pronounced drum, not drem.

Absolutory. The second syllable is sol and receives the primary accent. Hough. Pronounced hok.

Prebendary. Preb is the accented syllable. Abjectly. Ab is the accented syllable. Respirable. The second syllable, spir, re-

ceives the accent. Quinine. Webster's mode of pronouncing this word, which is kwi-nine, I think is much the most sensible of them all.

Almond. The I of this word is silent. Cement. The dictionaries would have us pro-

nounce the substantive com-ent. The prociation ce-ment, however, is well-nigh universal in England as well as in America, and this

is the pronunciation I would recommend. Anchovy. The second syllable, che, is acented, and the ch is pronounced as in child. Acoustics. The dictionaries would have us pronounce the word a-kows-tics, a most unlovable pronunciation. Most persons say a-koos tics, which is the pronunciation that is

pretty sure to ultimately prevail. Mirage. It is time, it seems to me, that we should pronounce this word according to English analogy and call it mi-rage. We have. I think, retained the French pronunciation long enough. The unnecessary introduction of foreign sounds in speaking always affects the cultured ear unpleasantly. The retention of the French pronunciation of fracas by the English seems to me absurd.

Epizootic. A word of five syllables-ep-i-zo-

Cerement. A word of two syllables-cere

ment. Hymeneal. Pronounced by men-e.al.

Coadjutant. The second is here the accented syllable, though in coadjutor we accent the ALFRED AYRES.

#### The Casino and the Fire Service.

The fire service of New York is deserving of especial mention for the zealous exertions made to prevent the flames of the great fire at the Metropolitan Storage Warehouse from spreading to the Casino, the adjoining building. Had that beautiful example of architectural art been consumed, the calamity would have been a public one. When the vast body of flame was licking the Casino walls at four in the morning, it seemed as if nothing could save the whole block from destruction. As it was, the principal damage to the theatre was the drenching of Francis Wilson's rig up as Cadeaux, which was caused by hanging the "motley wear" on a clothesline across the stage, and the destruction of a few pieces of old scenery stored at the warehouse. The Metropolitan Opera House is not quite so fortunate. There is no scene dock at the theatre, vast as it is, and most of the scenery was kept at the burned-out store, of which nothing now remains but a tottering wall.

George Sammis, advance agent of Richard Mansfield's company, is spending the Summer farming at Echo Lake, N J.

DIED.—At 440 North 4th street, Philadelphia, Francis Dogmar Wright, only child of George A. and Lottie A. Wright, aged ten months.

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City Opera House, Bellows Falls, Vt.
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sobbed out: "I never really believed in Ar- Manager, CHAUNCEY E. PULSIFER,

#### Refuge from Shams.

Why is the theatre maintained as a living institution, whose doors, like the Temple of Janus, are never shut? Can any substitute for its existence be named? What provision can be made to supply the aliment it gives to thousands? Not of the meaner sort, for it furnishes stamina to vitalize our spirits and give cheer and heart to the most powerful motors of life, society and all enterprises that call upon wideawake manhood and vigor.

Wherein lies the charm and necessity of the theatre? Simply in its ability to give to the world what the world itself does not and cannot give. The interior of human nature, exhibiting the springs of action and the very secrets of the soul in pictures, combinations and tableaux of feeling and action, deftly created and prepared by the genius of the dramatic.

In the world we have marks and assump-In the world we have marks and assumptions of character; on the stage the character itself. The theatre gives us the reality of realities, the true portraiture and genuine outcome, while in every day life we have tedious commonplace and meritricious outbreaks of passion and collision of vulgar incidents. We go to the theatre to secure a view of the heart and the organic and essential experiences of what is best, noblest, truest and most fervid in human character and action. While we give the theatre great credit for its rescurces, we must bear in mind that audiences find in the theatre what they take in with them. It is the audience that is, after all, the master of the feast.

All that is fermenting in the minds of an ac-tive community is fermented and percolated by a magical transmutation, and finds and feels itself listening to an interpretation of what they know and what they wish in words and pictures tinted with the colors of genius and Give us a good public and we will give you

good plays.

This condition of things obviously calls loudly upon managers to be on the alert to advance with their clients, to take note of the cry for something better, and to show that they are worthy of the positions of authority they

One cautionary hint we venture to make, namely, that all players who have the selection of plays for the new season, now rapidly approaching, lay aside all preconceptions and committals founded on recent experiences in jubbery and patchwork, abandon grooves, ruts and ditches of custom and false tradition, and the text of the hierarchy and the season take to the highways where men travel and the fresh breath of heaven is felt.

In other words, to judge what is offered to them, by the light of common sense, to rise to the appreciation of originality and inspiration, and give the stern go by to hack work and play-peddling hucksters.

Manager Shwab, of the Bijou Opera House, Pittsburg has been sojourning in the city for several days. "Although the Bijou is a new house," he said, "we shall expend some \$5 000 nouse, he said, "we shall expend some \$5 000 in further adornment and in increasing its comfort and conveniences. This will be devoted to embellishing the entrance and and remodelling the stage. We open season early in September. Prices will be increased slightly. Among the attractions already entranced are the Forma Alberty, paged are the Forma Alberty paged are the Formatter paged are the Fo Among the attractions already engaged are the Emma Abbott Dera company, J. K. Emmet, Margaret Mather, Clara Morris, Jim the Penman, the American Opera company, the Casino Opera company, the McCaull Opera company the Kiralfvs' attractions, Maggie Mitchell and Evangeline."

The committee of the Madison Square Garden Company have not yet decided upon which plans they will adopt. It is said that there are plans at the office of Hubert, Pirsson and Co, which were made years ago and approved by the late W H. Vanderoilt.

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